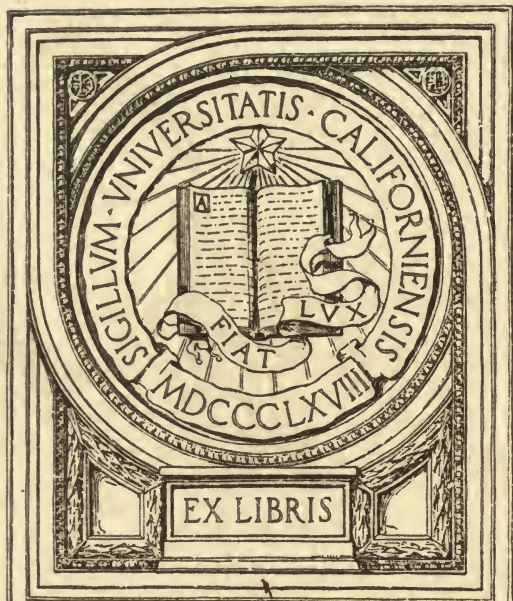
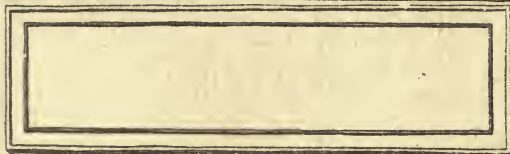


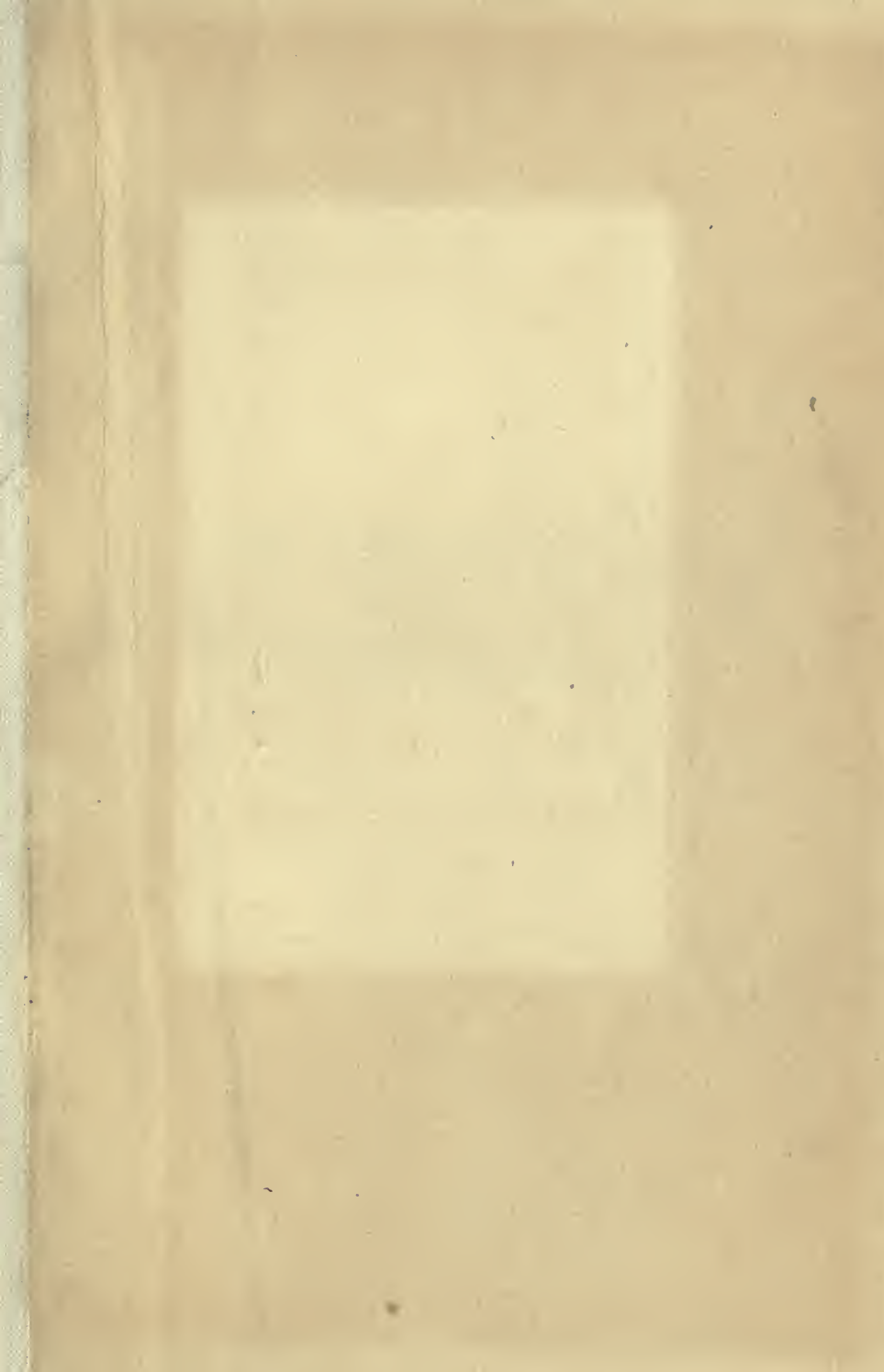
THE ESSENTIALS
OF A
COUNTRY HOUSE

R.A. BRIGGS, F.R.I.B.A. Archt.



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COUNTRY HOUSE

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THE ESSENTIALS OF A COUNTRY HOUSE

By

R. A. BRIGGS, F.R.I.B.A. Archt:

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Soane Medallist

Author of "Bungalows & Country Residences"

"Homes for the Country," and

"Country Cottages & Homes"

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TO VINU
ABSTRACTO

PREFACE.

DURING the course of a somewhat lengthy professional career, I have met with a number of people contemplating building a House, who have not sufficiently considered the numerous points—in fact, the “Essentials” that must be thought of before any satisfactory scheme can be evolved. It is not surprising that these “Essentials” are not all borne in mind, because they are of a very varied nature, but the consideration of them is most important. I believe that my experience in this respect is by no means unique, and it has therefore occurred to me that a small volume dealing concisely, and in a simple way, with these “Essentials” should be very useful to the growing number of people wishing to have a “Home of their own,” and also to their professional advisers, who would be able to place this book before their clients, and, at the same time, have these indispensable points for consideration “focussed” for their own guidance.

For the purpose of illustrating my remarks, it has seemed to me that I could not do better than refer to Plans and Photographs of Houses, which have been erected from my own designs and under my supervision. I have therefore carefully selected from these executed Works those which seemed most suitable for this purpose, the costs of which Houses range from £1,250 to £4,600, and many of which illustrate photographs of designs published in my books “Bungalows and Country Residences” and “Homes for the Country.”

I must thank the many friends, clients and owners of some of the Houses, who now possess them, for their uniformly

kind consent in allowing Photographs to be taken, amongst whom I must mention The Rev. W. Black, Dr. R. Boxall, Mr. George Browning, Mr. H. N. C. Bushby, Mr. C. A. Close, Mrs. Dauntsey, Mr. Falkland Dennison, Mr. Foulsham, Miss Humphery, Mr. Edward Royce, and Mrs. Tindal-Carill-Worsley.

It has been a pleasant relief from the sometimes prosaic routine of a business to turn to the lighter and more artistic side of writing such a book as this, and I must thank my Partner, Mr. H. Le C. Browning, for his support in the undertaking.

I must also record my thanks to the Publisher, Mr. Batsford—now a very old friend—for his kind guidance and help in the many details of bringing such a Book as this to its culmination, and I hope my new venture will meet with the same welcome as was accorded to my Books “Bungalows and Country Residences,” now in its fifth edition, and “Homes for the Country,” now in its second edition.

R. A. BRIGGS.

Amberley House,
12, Norfolk Street, Strand, W.C.
April 1911.

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THE ESSENTIALS OF A COUNTRY HOUSE.

CHAPTER I.

INTRODUCTORY REMARKS AND FALLACIOUS LEGENDS.

“Happy the man whose wish and care
A few paternal acres bound,
Content to breathe his native air
In his own ground.”

Pope.

THERE are several things which this little volume is not, and does not pretend or desire to be. It is not a treatise on sanitation or on technical engineering or building construction. These have been the subjects of innumerable books of late years. Nor is it a “Manual of Practice” for the architect or the surveyor. Of these there is abundance. Still less is it an “Every Man his own Architect.” A man is not a wise man, who acts as his own architect, because he would only waste money.

What it is, its title page proclaims—The *Essentials* of a Country House. Simple suggestions on the various necessities in a House and its arrangements, which careful study and wide experience have shown to be

THE ESSENTIALS OF A COUNTRY HOUSE.

essential to the health and comfort of intelligent people.

Its general principle may be described as the three C's—completeness, convenience and comfort. It has been written with a view to providing a handy book on Houses, which, without building and abstruse calculations or technical phraseology—beyond what are absolutely necessary—shall furnish sound and practical suggestions as to what to seek and what to avoid, how to note defects and deficiencies, and how to rectify them.

The suggestions contained in the following pages do not claim to be exhaustive of the subject. A volume, which would aim at real exhaustiveness might, or might not, succeed in those endeavours; but it would inevitably fail of remaining, in a practical sense, a handy book—a book of “Essentials.” The more reasonable requirements of the householder, the more ordinary ills to which man is heir, have, it is hoped, been treated with due thought. It has been no part of the design of this book to weary the reader with floods of superfluous detail upon points which will never present themselves, and which, if they did so present themselves, could neither be dealt with, nor even perhaps understood, without proper professional advice and assistance. This book is hoped to be a guide and a help to people to form some opinion before they consult an architect, and thereby preclude many wearisome conversations with their professional advisers.

INTRODUCTORY REMARKS AND FALLACIOUS LEGENDS.

There are many legends, handed down by our forefathers, which have proved in most cases to be fallacious. Legends as to the height of the sills of windows, so that at a certain prescribed distance from the window in the room the outside gravel path shall be seen, necessitating the sill of the window being only 18 inches from the floor. If the sill of the window should be only 18 inches from the floor, why not put the sill *on* the floor, when more of the gravel path can be seen? But why 18 inches? The sill, at this distance from the floor, spoils many an elevation.

Another legend: Why the cry against bars in sash windows? Why? The reason usually given is—"Oh! they spoil the view." If the bars spoil the view, then the window—or rather the walls all round the window—spoil the view. Therefore, if you must see the view in full, you must have either a glass front to your House, or you should go outside. But with most views, bars to the windows improve the view, as you have a series of pictures in each window. And windows without bars certainly ruin many a well-designed House, spoiling, as they do, the scale of the House and its interior furnishings.

Another legend: The glass overmantel. It is quite right, dear madam, that you should want looking-glasses in a sitting room—especially in a reception room—not only to see your pretty face, but also to see whether you are looking "all right." But why must the looking glass be necessarily *over* the fireplace? You

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don't want *always* to be warming yourself when you are looking to see whether you are "all right." The looking-glass over the mantel is a survival of the Louis XVI period. But *then* there were also many other looking-glasses in the room, designed to form a general scheme of decoration in the room. These glasses have been omitted, and the legend of the looking-glass over the mantel remains !

Still another legend : Why—dear madam—when you have windows in a House to admit light and air, do you cover up the greater part of them with permanent curtains ? It can be understood that, when the sun is shining too strongly, you should consider your complexion, and the carpets and curtains, and that you should draw thin blinds across the windows to temper the sun's rays. But why insist on having lace curtains *constantly* over the whole of the windows ? Silk or other heavy material curtains are for preventing any draughts from the windows, which can be drawn across, when the nights are cold and chilly. Studio blinds, made of a light washing material, are best, which can be drawn across when the sun shines too brightly—which does not so often happen in this dull climate of ours.

A further legend : Why fill up the House to the brim with bad, modern furniture and cheap—and very often ugly—little ornaments ? Is it not better to have a very few thoroughly good pieces of furniture in the rooms than to cram them with rubbish ? The Japanese

place one beautiful piece of furniture, with one—perhaps priceless—ornament or vase in the room at a time. When they are tired of it, they change it. It is not necessary, however, that in England we should adopt precisely this method, but we should take the greatest care to see that a room is not overcrowded. After all, furniture is for *use*, and every extra piece of furniture in a room, that is not for use, is useless and unnecessary. It also gives the idea of snobbery—a fault everyone will deprecate and disclaim. But the fact remains. It is right to decorate our walls; but they should be decorated, and not with cheap, imitation oriental china and badly painted pictures. A room with only two good pictures and one good piece of furniture is artistic; but a room, crammed with cheap modern furniture, badly painted pictures and imitation old china, is an atrocity. A House should not be a museum for vulgar display. Much rather aim at simplicity and dignity.

One more legend—the legend of the Landscape Garden: Nothing is more inartistic, expensive to form, expensive to keep up, wasteful in its form, and wasteful in its arrangement than the Landscape Garden. The only man it benefits is the man who sells the trees and flowers. But more anon when gardens are discussed.

A last legend—and perhaps the principal legend: When you want to add to your House, do not go to the local builder for a design. It may be cheap, but it will be disappointing—and generally expensive in the end. It is also most unfair to the architect, who has his

THE ESSENTIALS OF A COUNTRY HOUSE.

original design spoiled by the addition of travesties. It is the *detail* drawings prepared by the architect, which make or mar the design of a House, and it is in these detail drawings that the local builder usually fails. The architect, who designs the House, should also design the garden near the House, and have a voice in the selection of furniture, carpets, blinds, etc.

The pipes and drains of a House should be cleaned periodically and be tested once a year. It is scarcely necessary to add that a House, to be kept in repair, should be painted outside every third year and inside every seventh year. In selecting papers, consider colour more than pattern. The patterns to modern papers are generally good.

CHAPTER II.

SITUATION, ASPECT AND SOIL.

FROM the sanitary point of view, the situation and aspect of the House are two of its most important essentials. Defects of construction may be remedied and, however serious, their removal is only a question of skill and expense. Practical defects of situation and of aspect cannot well be overcome. The top of a hill is healthy, but bleak : good for the strong and hearty ; trying for the invalid. The bottom of a hill is good—for no one, and cannot be made good. For though in some cases air may get to it, it is manifestly impossible that water can be got away. And a damp House is a *deadly* House. From the point of view of elevation, the best situation is on the slope of a hill, and far enough from the top so as to benefit by its shelter. The perfection of situation is on the gradual slope of a hill facing S.S.E. and S.W., high enough to get a good fall for the drainage, and low enough to secure protection from the cold north, north-east and east winds. Very steep situations are objectionable even with this outlook, for the hillside, close at the back, tends to damp, and impedes the free circulation

of the air ; besides, the foundations will prove expensive. Then comes the question of surroundings. Lofty hills are not good neighbours, as they draw rain and impede circulation.

Trees, especially fir trees, are excellent neighbours—in their proper place, viz., at some little distance.

Ponds, canals, lakes and sluggish streams are not good neighbours. The more they keep their distance, the better.

With regard to Aspect :—

“ Where the sunshine does not come the doctor does.”

Let it be borne in mind that sunshine is as essential to health as fresh air. But as with fresh air, so with sunshine. It is quite possible not only to have too much of that good thing, but to have even the right quantity at the wrong time, in the wrong manner, and in the wrong place. To every room, therefore, in a House, there is, according to the service to which it is appointed, a good aspect and a bad. The chief factor is, of course, the number of hours of possible sunshine. A window, facing due south, gets always as much sunshine as it can take in, and in mid-winter all the sunshine there is to get.

On the longest day, the sun rises E.N.E. and sets W.N.W. At Lady-day and Michaelmas, the sun rises E. and sets W. On the shortest day, the sun rises E.S.E. and sets W.S.W.

The north front of a House, if set due north and south, gets an hour or so of sunshine in the early morning and late evening, in the height of summer only.

And finally, as regards Weather in general :—

A northerly aspect is always bleak and cold, and almost always damp. An easterly aspect is cold, especially in the spring, and fairly dry. A southerly aspect combines as much of warmth, dryness and sunshine as the peculiarities of this climate will, in any way, allow. A westerly aspect is warm, but inclining to damp, and exposed to the most boisterous and rainy gales, which, especially on the Channel coast, come almost always from the south-west.

And now as to Soil :—

The earth contains air bubbles. Loose sand contains 20 to 40 per cent. of air, and the surface soil we dig up in our gardens is simply gorged with it. And not only is the earth under our feet full of air, but that air is in continual motion, which varies considerably ; the agencies governing its variation being the amount of rainfall, increase or decrease of barometric pressure, and the rise or fall of temperature. The last is a potent factor, and moreover, one of importance, from the fact that it forms the chief cementing link between the soil, atmosphere and ourselves.

Some soils are naturally poisonous, but, for the most part, these soils have other defects, which, by making building impossible, act as safeguards.

THE ESSENTIALS OF A COUNTRY HOUSE.

London clay is a doubtful soil, upon which building is *very possible* indeed, as fortunately, even at its worst, it purifies itself in time under exposure to the air.

Again, soil, naturally wholesome, may be made poisonous by ourselves, and is very conscientious in returning the poison we have committed to its keeping. Cesspools and drains are the principal agents in this procedure.

The moral is—keep out all ground air from the House. To do this, it is essential that you have a layer of cement concrete 6 ins. thick under all floors of the House. Soil also contains water. Chalk contains 13 to 17 per cent. ; clay, unless of a stiff kind, 20 per cent. ; and humus or mould, 40 to 60 per cent ; and, like the ground air, this ground water is in constant motion. Only, in its case, the movement is in one uniform direction, viz., to the sea or the nearest water-course. A damp soil has the tendency to promote rheumatism, catarrh *et hoc genus omne*. Therefore, avoid a damp soil. If you can't avoid it, drain it ; and drain it effectually, or your drainage will be a costly farce. How this is to be done in each particular case is a problem on which you will do well to take professional advice. Amateur drainage is generally effective—only as regards the pocket of the experimenter.

CHAPTER III.

MATERIALS.

HAVING settled the place where the House is to be, the next thing is the fabric. It is essential that a House, to be comfortable and healthy, should be

Warm in Winter ;
Cool in Summer ;
Dry always.

If it fail in either of these respects, there is a fault of construction—and a fatal one. The worst failure of all is in respect to the third requirement. A damp House is a deadly House.

The first step is to cut off the House from the damp soil, which should be done by covering the whole surface of the ground, under the floors, with a layer of cement concrete 4 ins. to 6 ins. thick, and putting a “damp course” in the walls, below the wood joists and above the ground level. If there is a basement or cellar, a vertical asphalte damp course should be laid. The House being generally thus protected from the damp ground, the walls will have to be protected. A common brick will absorb and contain within itself a

clear pint of water. In an ordinary 11-roomed House there will be from 120,000 to 150,000 bricks—that is to say, the walls of such a house will, if saturated, absorb and retain some 17,000 gallons of water. Window sills should be of stone and “throated,” so that the rain can fall off, clear of the walls.

Walls can be built with a cavity, about 2 ins., and none but hard bricks—bricks that ring, when struck by a trowel—should ever be used. These hollow brick walls are admirable, and, as they are constructed of two thicknesses, the intermediate layer of air, acting as a blanket, keeps the temperature equable—warm in winter and cool in summer. If not built hollow, they must be built thick. A thin-walled House is hot in summer and cold in winter. Walls may be covered outside with cement and rough-cast, or they may be covered with tiles or slates. Either of these systems ensures a dry wall.

Roofs may be covered with :—

1. Tile ; excellent non-conductor, but rather heavy.

2. Slate ; light and durable, but not so cool in summer as tile, or so warm in winter. It should have a lap of from $2\frac{1}{2}$ ins. to $3\frac{1}{2}$ ins., according to position and pitch of roof.

In “stone countries,” stone tiles can be used, but being heavy require heavy timbers. In all roofs, the rafters should be first boarded over and covered with felt. For flat roofs, the best covering is sheet lead.

MATERIALS.

The other covering for flat roofs is zinc, cheaper at first, but costlier in the end.

As a general rule, it may be taken that, when you build in a "brick country," use bricks; and, where good stone is procurable, face your walls with stone. In parts of the country where bricks are not obtainable, the whole of the walls should be built with stone and battened internally. Half-timber work is not advised, unless it is *real* half-timber work. As most of the by-laws of the District Councils demand walls of a fire-resisting material, half-timbered work would have to be laid on to the brick walls, which, being a sham, is contrary to principles of good taste, and should therefore be avoided.

Terra-cotta is not advocated.

With regard to materials for the interior: We have deal—the cheapest of woods—which can be stained and oiled, stained and varnished, or it can be painted. Then we have oak, teak and mahogany—all beautiful woods, but about twice the cost of deal. They are, however, more lasting. Oak is liable to crack if used in large scantlings and without precautionary methods, which need not be here described. Teak is a beautiful wood, does not crack, will stand damp and changing temperatures, and is a deodorizer. There are other woods, such as rose, satin and tulip, but they are mostly used, owing to their cost, for cabinet and inlay work. Oregon pine is a fine wood for timbers of large scantlings, and looks well. It has rather a gritty grain,

and so carpenters do not like it, as they say it "turns their tools."

For casements and grilles, we have iron and bronze. For door furniture, we have brass, copper, bronze, aluminium and silver. Brass and copper are good, but require re-lacquering every seven years or so. Bronze is a magnificent material, and looks well with oak or teak. The author hopes manufacturers of door furniture will turn their attention to aluminium for door and window furniture. It is a good material, does not rust, and is easily cleaned. Silver, being so cheap, might easily now be used more extensively for door furniture. It need not be kept as bright as table spoons, and requires only cleaning—not brightening to a high polish. China and glass door furniture are not advocated, on account of their being easily broken. Ormolu door furniture might be more used than it is. It should be kept simple in design, as it is difficult to get good "chasing" done here in England, except at great expense; and, unless the chasing is thoroughly good, it had better be avoided. Ormolu wears well.

For our internal walls, we have—where paneling has not been fixed—paint, distemper and paper. When walls are painted, the paint should be kept dull on flat surfaces; mouldings may be left bright. Distemper should be used for new walls. It is also a good medium, where a "self-coloured" surface is required. Good coloured greens, which do not fly, *i.e.*, discolour, are not always obtainable in distemper.

MATERIALS.

Blue is very errant in this respect. Very beautiful papers can be obtained. Always remember that nearly all papers lose some of their colour soon after being hung. Therefore, always choose a paper a little brighter than you want in the first instance, to allow for this toning down. Beware of delicate mud-coloured—otherwise khaki - coloured—papers. The ordinary dark brown paper, as used for parcels, looks well, especially when you have etchings on your wall.

Avoid “graining.” It is an imitation and *anathema*. If Ruskin did nothing else—and he did do a great deal—he has left this as his benison, “Never have an imitation.”

For ordinary painting, cream white is the best colour, especially in towns, so that it shows when it is dirty, and can then be cleaned. For external doors, good bright greens or “Venetian” reds are suitable colours. A good green can be obtained by first painting solidly a yellow-green, then glazing with Prussian blue mixed with a touch of yellow, and finally varnishing.

CHAPTER IV.
STYLES OF MODERATE-SIZED HOUSES
AND THEIR PLANS.

“ A place where poets still may dream,
Where the wheels of life swing slow ;
And over all there hangs the peace
Of centuries ago.”

IT does not so much matter the *style* you design in, as how you *design* in the style. But, for purposes of simplicity, we will divide the styles of Houses into two :—

1. Houses with iron casements ;
2. Houses with sashes.

In addition, there is the intermediate style between these two, with wood casements; and again, there is the over-lapping of iron casements with wood sashes.

The No. 1 style we may term the “Manorial,” and the No. 2 the “Georgian.” In the Manorial style, we may take great liberties with the planning, and we are not so bound as to the spacing of the windows. We can jut out a room or a bay here and there, and we are not tied to having one bay or one window to

range with another bay or window on the other side. With the Georgian style, if treated in a free way, we can also do almost what we like, but we are tied to some extent, so that windows, etc., shall range with each other.

It is cheaper to build in the Georgian than in the Manorial style. Sash windows are cheaper than mullions, transoms and iron casements. In the Manorial style, the roofs are more cut up and are generally steeper. In what we call the Georgian style, simplicity and broadness of treatment are to be aimed at—the Puritan simpleness *versus* the Cavalier romanticism. It is for the building-owner to decide to which side he leans.

And now as to Planning: The general rules as to the position of rooms hold good with both styles.

The reception rooms generally should face the south. We do not have so much sun in this dull climate of ours that we can, with impunity, dispense with its rays. We must allow the sun to enter, if possible, all our living and sleeping rooms at one time of the day.

The centre point of interest in a house is the Kitchen with the adjacent Pantry, and round these apartments must range the other rooms. The Dining Room should face south, with a bay window or a window towards the east, if possible. As most Dining Rooms are used as Breakfast Rooms, we should remember that nothing is more cheering in the morning, than to come down to breakfast with the sun shining into the room.

THE ESSENTIALS OF A COUNTRY HOUSE.

The Dining Room should be near, or next to, the Kitchen. If possible, there should be a Servery, or Serving-Passage, next the Kitchen, the Pantry and the Dining Room. The Morning Room should, of course, face south. The Study also, if it can be so arranged ; if not, it should face west. The Drawing Room should face south and west, as this room is used more in the afternoon. The Billiard-Room can face west or north. The Staircases can face north, also the Pantry and Scullery. But the Larder *must* face north. The Pantry must be close to the Kitchen and Dining Room, and near the front entrance. The Scullery should be next the Kitchen, and, if possible, entered direct from it ; and the Larder should be entered also from the Scullery. A Larder should not be placed next to, or entered from, the Kitchen, as it will be difficult to keep it cool.

The tradesmen's entrance should, of course, be near the Kitchen, also the Servants' Hall. As we now-a-days look more after the comfort of our servants, it is always well to provide, if possible, a Servants' Hall, even if it is only a small room.

Whenever possible, a good Hall, sometimes called a Sitting-Room-Hall, should be provided. It can be used as the general meeting place in the House, and for a variety of other purposes. Care therefore should be taken to keep it free from draughts, cool in summer, and warm in winter. A Vestibule and doors should therefore be arranged. There is some divergence of opinion as to whether (1) the principal Staircase should be in, and

part of, the Hall, and the Hall taken up two storeys, or whether (2) the Staircase should be divided off from the Hall, and the Hall taken up only one storey. The advantages of the first arrangement are that a larger, more artistic—romantic—composition can be arranged. The bay window taken up a good height, and a gallery, which can be used as a Minstrel's Gallery, on perhaps two sides, all tend to form a delightful scheme. It also acts as a *lung* to the House. The disadvantages are, that in winter it is perhaps liable—so the criticism goes—to be draughty, and the smoke from the Billiard Room is reported to find its way through the Hall into the Bedrooms. The author is inclined to think these are hyper-criticisms. Draughts can easily be prevented, and the smoke from the Billiard Room can be taken away up a ventilator in the Billiard Room. In plan No. 2 the above-mentioned doubtful disadvantages cannot well occur, but the charm of the Staircase in the Hall, the gallery, and the delightful treatment of windows, taken up in two heights, are lost. Besides, the feeling of "space" is entirely gone with this second arrangement.

Plates I, II¹ and II². These plates illustrate the plans of ground and first floors, also the entrance front and garden views of a House that was built at Northwood, and could now be built at a cost of £1,250. The walls were faced with red bricks, and the roofs were tiled. The windows are mostly sash windows. The woodwork was painted white throughout. The style of the House may be said to have Georgian

THE ESSENTIALS OF A COUNTRY HOUSE.

“leanings.” One wall of nearly all the Bedrooms is on the slope formed by the Mansard roof.

Plates III, IV, V and Frontispiece show the plans, entrance and garden fronts of a House that was built at Ewhurst, near Cranleigh, in what is termed in this volume the “Manorial” style. The windows have mullions and transomes and are filled with leaded lights, those lights to open being fitted with iron casements. The walls to the ground floor and the chimney stacks were faced with red bricks, the walls to the first floor and the gables being hung with tiles on battens. The roofs also were tiled. The whole of the woodwork throughout was stained dark brown and oiled. The cost of this House was £1,500.

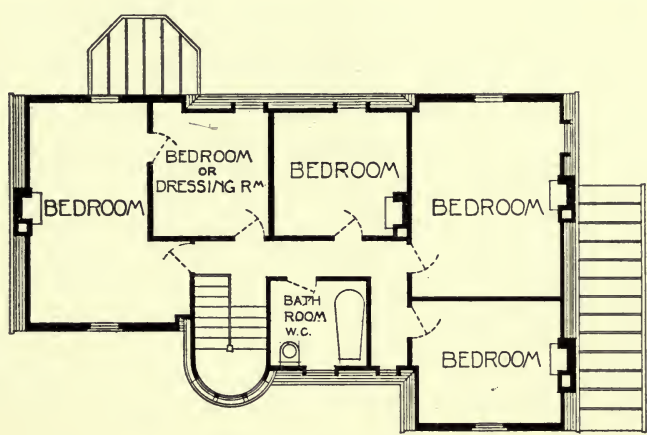
Plates VI and VII. These plates show the plans and entrance front of a House that was built at Northwood somewhat on the lines, and in development of, the House illustrated by Plates I, II¹, and II². In lieu of verges to the gables, brick copings were formed, and the hipped circular roof over the stairs was finished with an onion-shaped turret. The walls were faced with red bricks, and the roofs were tiled. The woodwork throughout was painted white.

Plates VIII, IX¹ and IX², show the plans, entrance and garden fronts of a House that was built at Harrow. The feature of the plan of this House is the Hall, which was carried up the two storeys, acting as a lung to the House. The walls to the ground floor were faced with red bricks. The bay window to the Dining Room and

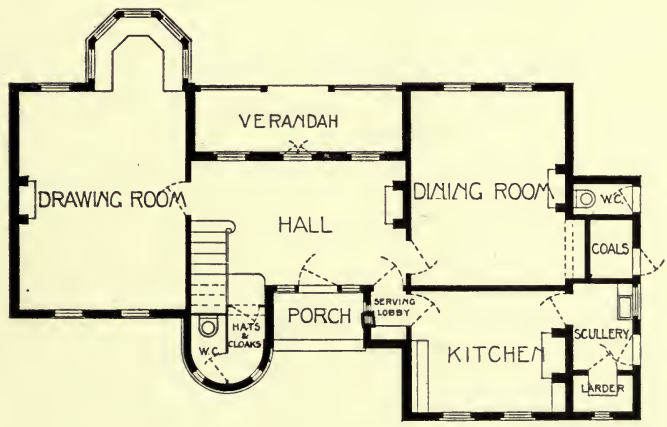
the Porch were faced with stone. The rest of the windows have wood mullions and transomes. The lights, which open, were fitted with iron casements. The walls to the first floor were hung mostly with tiles, and some of the gables and portions of the bay windows were of half-timber work. The roofs were tiled. The whole of the woodwork was stained dark brown and oiled. The greater part of the windows were filled with leaded lights. The cost of this house was £2,700.

Plates X, XI¹ and XI². These plates illustrate a House, built at Dorking, also somewhat on the lines of Plates I, II¹ and II², but the development is shown in taking up the roof to form two attics in the upper part of it, where dormer windows are shown filled with lead-lights. The walls were faced with red bricks and the roofs were tiled. As in other examples of this style of House, the woodwork was painted white throughout. The cost of this House was £1,400.

CHANTRY. NORTHWOOD



FIRST FLOOR PLAN



GROUND FLOOR PLAN

SCALE OF 10 0 10 20 30 FEET

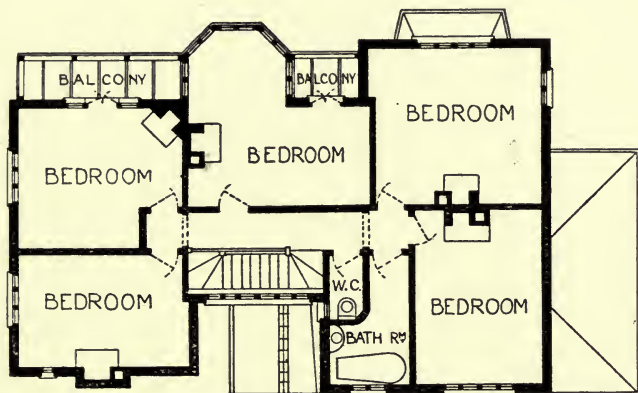


1. Entrance Front, "Chantry," Northwood.

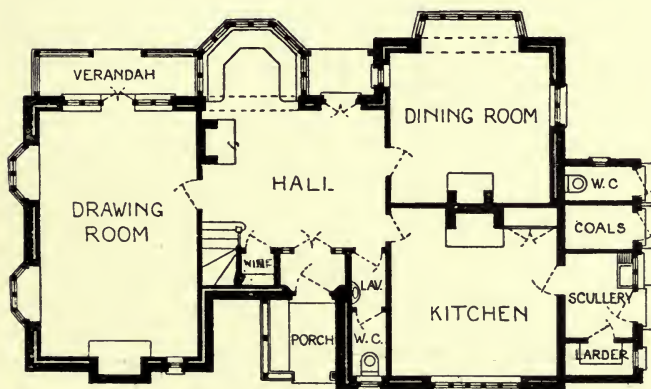


2. Garden Front, "Chantry," Northwood.

LILYFIELDS. EWHURST



FIRST FLOOR PLAN



GROUND FLOOR PLAN

SCALE OF 0 10 20 30 40 FEET



Entrance Front, "Lilyfields," Ewhurst.

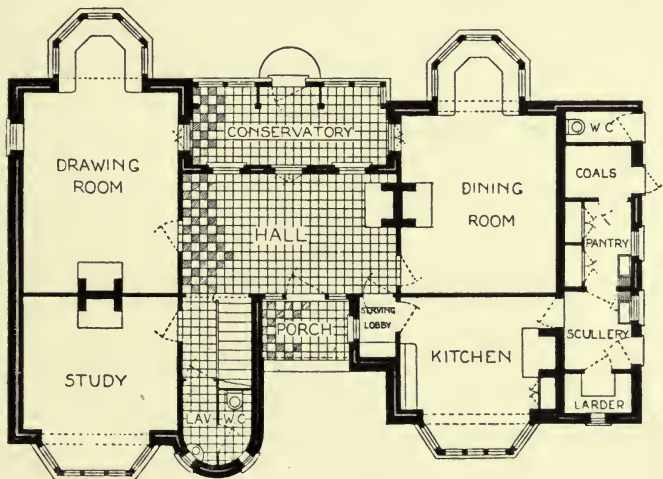
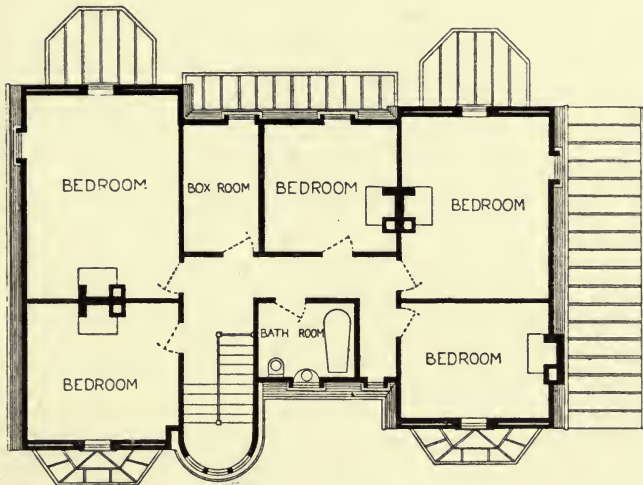


Garden Front, "Lilyfields," Ewhurst.

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

TOWER DENE. NORTHWOOD

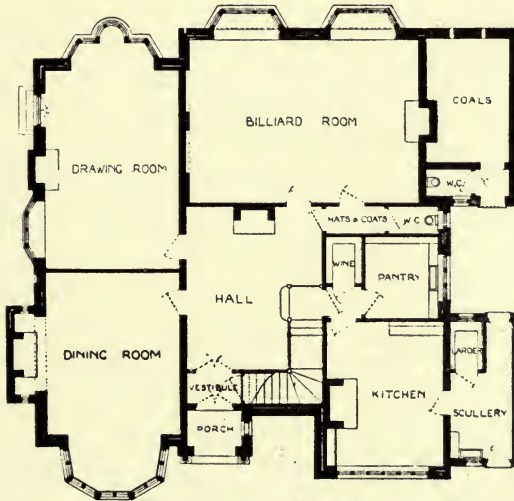
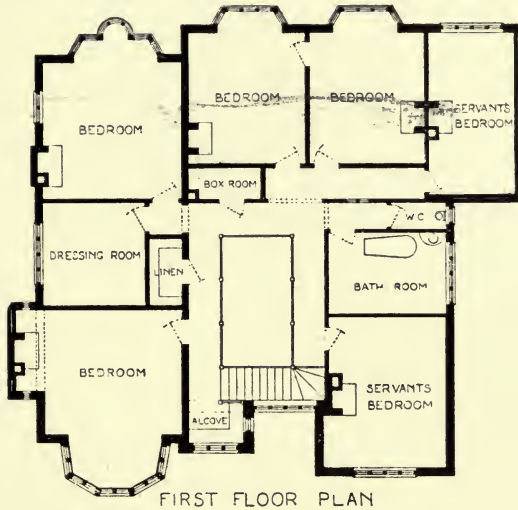


SCALE OF 10 5 0 10 20 30 40 FEET



Entrance Front, "Tower Dene," Northwood.

THE OAKS. HARROW



SCALE OF 10 5 0 10 20 30 40 50 FEET



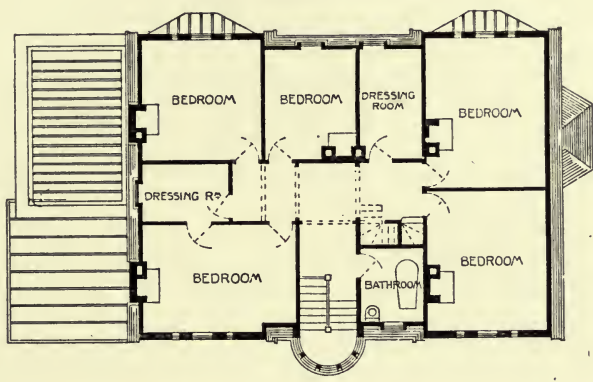
1. Entrance Front, "The Oaks," Harrow.



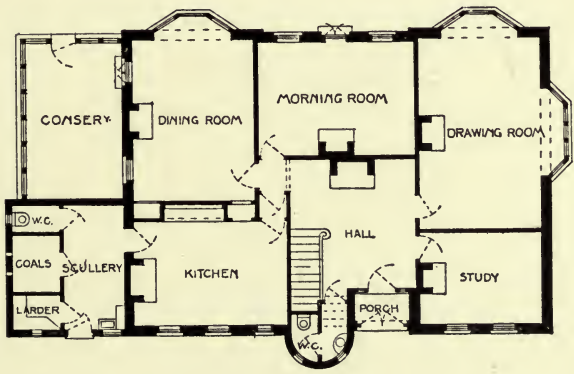
2. Garden Front, "The Oaks," Harrow.

RIDGEWAYS . DORKING

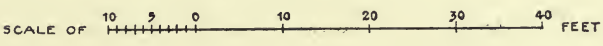
TWO BEDROOMS IN ATTIC STOREY



FIRST FLOOR PLAN



GROUND FLOOR PLAN





1. Entrance Front, "Ridgeways," Dorking.



2. Garden Front, "Ridgeways," Dorking.

CHAPTER V.

LARGER HOUSES.

THE suggestions made as to the planning and placing of the rooms in Chapter IV apply also to the larger Houses. The number and size of the rooms increase, but the governing point—the centre of the House—being the Pantry and Kitchen, the passages on the first and ground floors have to be made longer. In the plan, Plate XII, the necessary long passage on the first floor is turned to advantage. Windows have been formed at each end, so that the passage is, as it were, a veritable *lung* to the House.

Plates XII, XIII and XIV show the plans, entrance and garden fronts of a House which has been built at Wormley, near Broxbourne, Herts, at a cost of £4,200, on an ideal site, on ground with a gradual gradient towards the south, with belts of trees on the east and north. Very beautiful views can be obtained from the windows facing south. Simplicity and breadth of design were aimed at more than ornateness, and picturesqueness was attempted more by the grouping of the parts than by elaboration of carving or other expensive methods, the only carving being confined to

THE ESSENTIALS OF A COUNTRY HOUSE.

the Porch and the caps of the columns to the Summer House. The walls were faced throughout with red bricks, and the roofs were tiled. The Porch was built of Monk's Park stone. The cornice is of wood, great care having been taken with the contour of its mouldings. The windows are sash windows, and the whole of the woodwork in deal was painted white. The front entrance door is of oak. The style of the House may be said to be of the Georgian style.

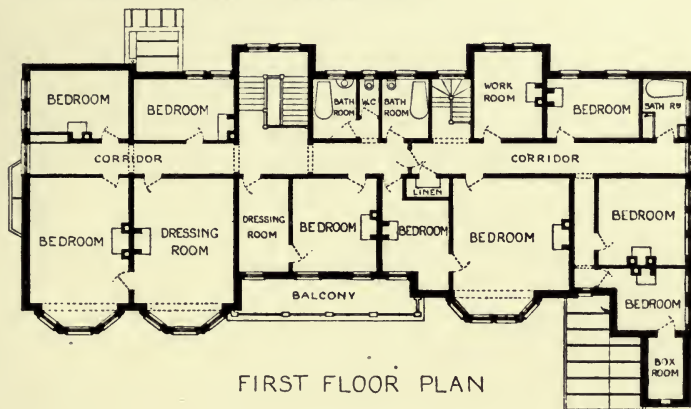
Plates XV, XVI and XVII. Plate XV shows the plans, and Plates XVI and XVII the entrance and garden fronts of a House that was built a few years ago at Limpsfield, near Oxted, Surrey. The design of this House is in what is here termed the Manorial style. Although simplicity was aimed at, as it always should be aimed at in Houses of this size and description, quaintness, picturesqueness and romance were also considered. The Hall was made a feature, and, as with the bay window, was taken up two storeys. This window, together with the Staircase window and Porch, had its finishings in stone. The remaining windows had wood mullions, and the lights, which opened, were fitted with iron casements. The whole of the windows were filled with leaded lights, and the whole of the woodwork was stained dark brown and oiled with boiled linseed oil.

Plates XVIII and XIX illustrate the plans and the garden front of a House known as Cranford House, which was built at Leamington, at a cost of £4,600.

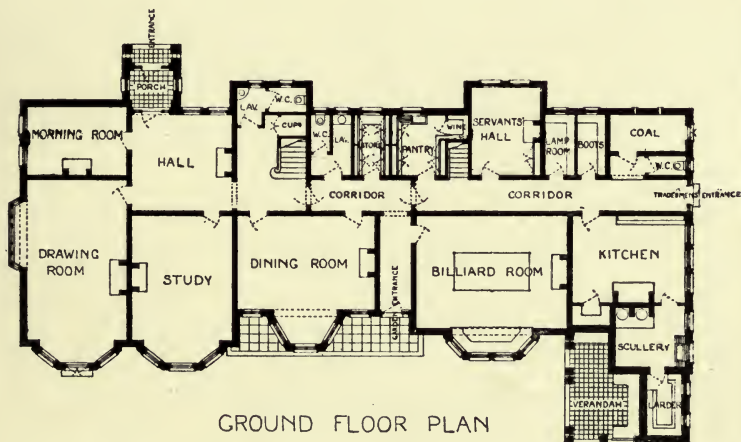
LARGER HOUSES.

The walls were faced with grey-red local bricks of local size, and the dressings were of Penkridge stone. The roofs were tiled with grey-red Broseley tiles. The timbering of the "half-timber" work was solidly constructed with teak. The features of the planning were the large Hall and Staircase in one, taken up two storeys, and the large Parlour or "Play Room," extending the whole depth of the House, with south and east windows. The whole of the external woodwork was of teak, which was oiled with linseed oil. The Parlour and Hall had oak panelling.

MANOR HOUSE. WORMLEY



FIRST FLOOR PLAN



GROUND FLOOR PLAN

SCALE OF 10 5 0 10 20 30 40 50 60 70 FEET



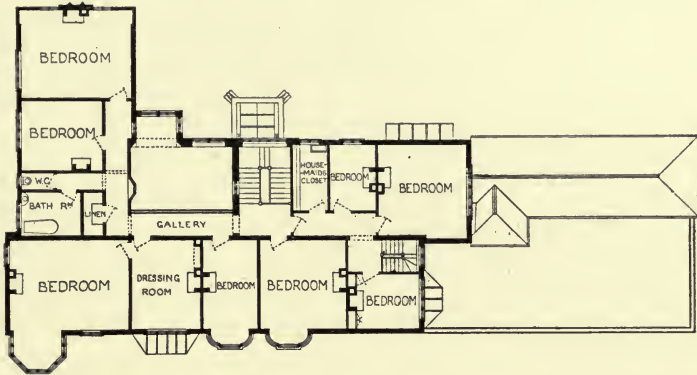
Entrance Front, Manor House, Wormley.

[illegible]

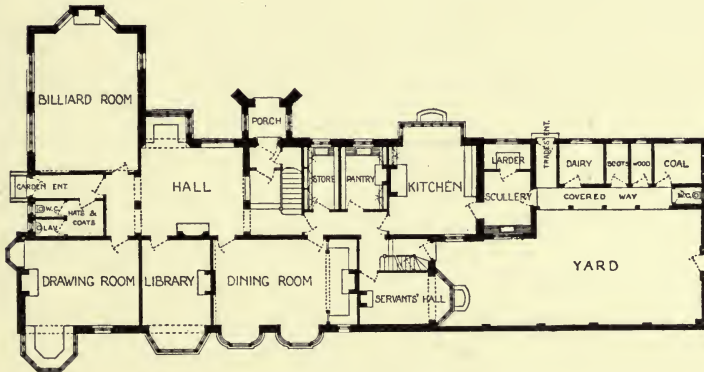


Garden Front, Manor House, Wormley.

STONEHURST. LIMPSFIELD, OXTED.



FIRST FLOOR PLAN



GROUND FLOOR PLAN

SCALE OF 10 5 0 10 20 30 40 50 60 70 80 90 FEET



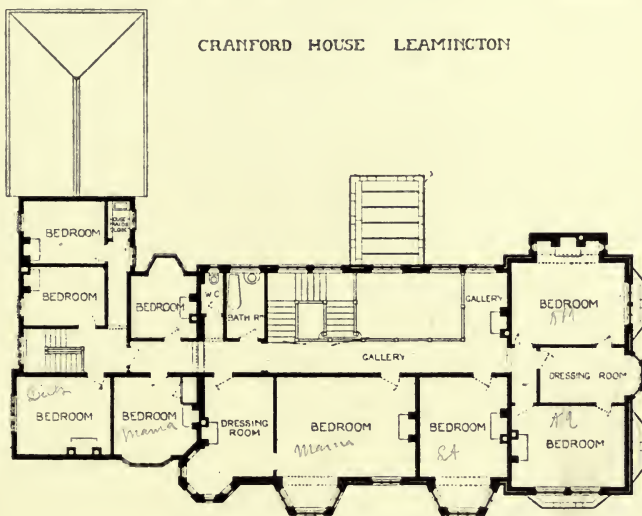
Entrance Front, "Stonehurst," Limpsfield.

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Garden Front, "Stonehurst," Limpsfield.

CRANFORD HOUSE LEAMINGTON

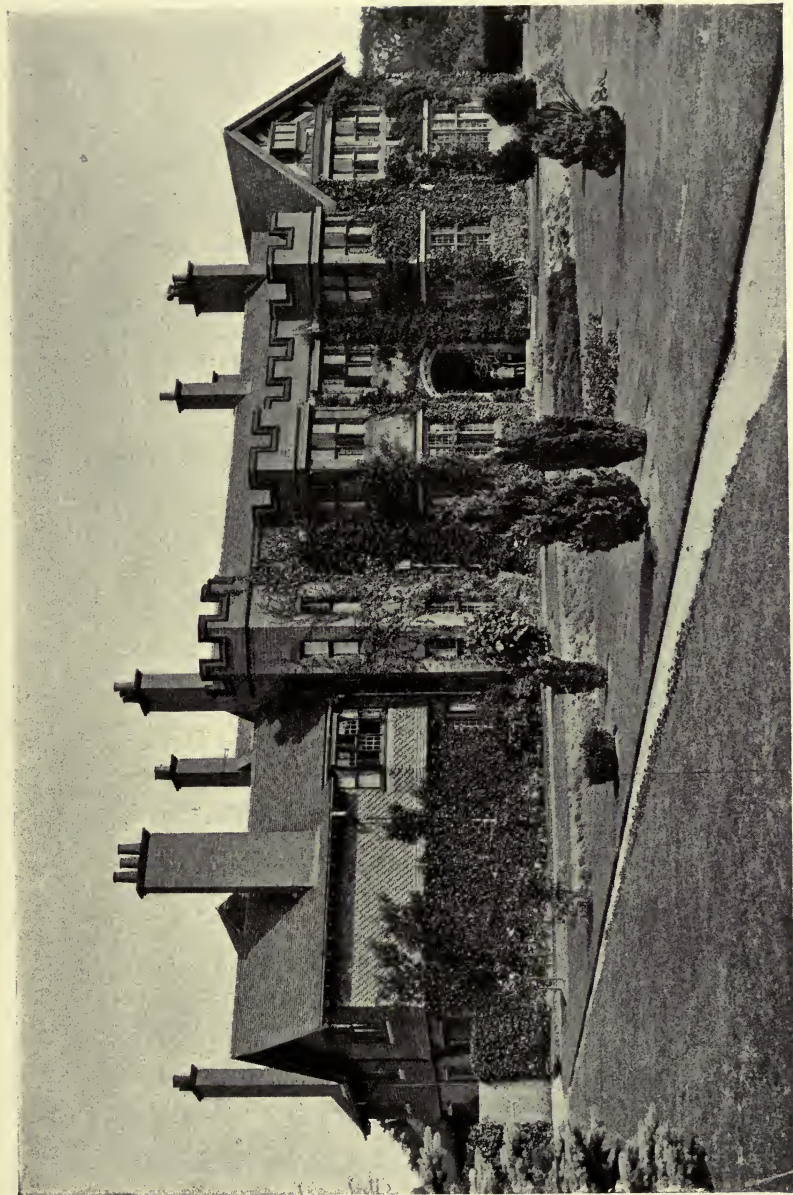


FIRST FLOOR PLAN



SCALE OF 10 5 0 10 20 30 40 50 60 70 FEET
GROUND FLOOR PLAN

(continued)



Garden Front, Cranford House, Leamington.

CHAPTER VI.

VERANDAHS AND BALCONIES.

IN this climate, Verandahs and Balconies should be sparingly used. We do not have such overpowering sunlight for any lengthened period, that we should put many Verandahs to our Houses. Whenever a Verandah is placed outside the wall of a room, a window should be contrived on one other wall, with direct light, otherwise the room is likely to be a gloomy room—and we should not have a room gloomy in our House for ten months of the year, so as to have a shady Verandah for two months, *i.e.*, if the House is to be used the whole year round. To Balconies the same remarks apply. This should also be remembered: If you have a Verandah or a Balcony, have a wide one—those miserable Balconies and Verandahs of perhaps 2 ft. 0 ins. to 2 ft. 6 ins. in width are useless. No Balcony or Verandah should be less than 3 ft. 6 ins. or 4 ft. 0 ins., and if a greater width can be given the better. For Verandahs, it would be better to substitute the word “Piazza.” This word is much used and acted up to by American House builders, where wide Verandahs—or Piazzas—10 ft. 0 ins. wide are provided.

They can be, and are, used more as outside rooms, and are then really useful. The Balcony over such a Piazza, it can be readily seen, is a place that can be enjoyed, and is not the "cat-run" most Balconies, as are adopted in England, usually are. These Balconies and Verandahs can be of stone or wood. They should always be constructed with posts or columns of good dimensions. Nothing gives a worse impression to a House, than to see thin $3\frac{1}{2}$ ins. by $3\frac{1}{2}$ ins. posts forming a Verandah, holding up a Balcony with miserable turned 1 in. balusters, fixed generally too far apart. Balusters should not have spaces between them of more than 2 ins. to $2\frac{1}{2}$ ins. Where possible, and where Balconies are not formed over them, Verandahs might have an occasional eye-window to let in light to the window of the room adjoining the Verandah.

Plate XX shows a detail of a Balcony to the House shown on Plates XII, XIII and XIV. It is formed of wood, and the bay window of the Dining Room is brought out to the front of it, so that direct light shall enter the room. Sturdiness and strength of design were aimed at. The floor of the Balcony was made of concrete, and asphalted.



Balcony, Manor House, Wormley.

CHAPTER VII.

THE ENTRANCE-PORCH AND VESTIBULE.

THE Entrance-Porch is one of the most important essentials of a House. It is—or should be, if we carried out the old-fashioned ideas of our forefathers—where we “welcome the coming and speed the parting guest.” It should be roomy, if possible, not draughty, and should give adequate protection from rain. It is where your *friend* stands, when he comes to call on you.

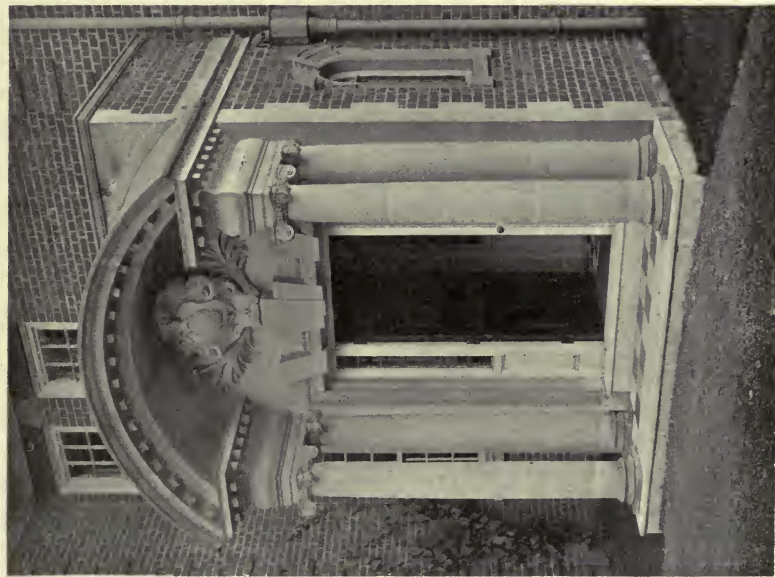
The Vestibule is, as it were, the draught-stopper to the Hall. To prevent the Hall being cold and draughty in winter, it is very necessary that a Vestibule with doors should be provided, especially if there is a Sitting-Room-Hall. A black and white marble floor in squares to the Porch and Vestibule gives a very pleasant appearance, and is not costly, as these squares can be obtained at about 12s. 6d. per yard—and not many yards are ever required. The step to the front door should either be fixed $1\frac{1}{2}$ ins. above the floor to allow of the mat being laid, or a mat space should be provided. The entrance door should always be a good strong one, and preferably of oak or teak. In lonely localities, a *grille* with a

small hatch and shutter might be formed in the door, so that undesirable callers (tramps) can be seen before the door is opened. A seat in the Porch can often be devised. This should always be of a stout description.

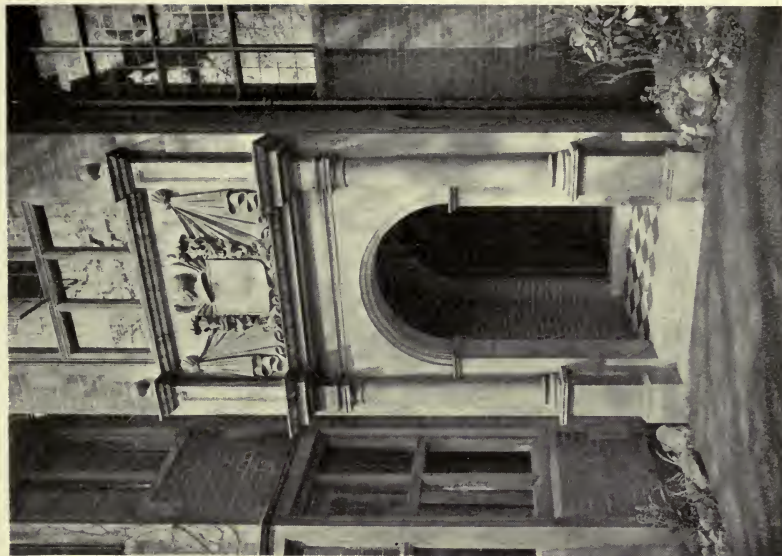
Plate XXI¹ shows the detail of the Porch of the House illustrated on Plates XII, XIII and XIV, a House designed in the Georgian style. The pediment forms a good refuge from the rain, and is of a dignified appearance. The whole is faced with stone. The steps are of marble and the door of oak. This type of Porch allows of a rich treatment to the architrave to the door opening and the carved coat of arms as shown.

Plate XXI² shows a Porch which is, as it were, a part of the main building. This Porch is in the Jacobæan style and is formed of stone. The shield above the cornice and the side columns are features of this style.

Plate XXII. This plate illustrates a similar Porch on plan, but designed in the Manorial style, the stone arch and mouldings being late Gothic in treatment. The Porches in this style may be said to be of the "excrecence" type; that is to say, they project in front of the main building.



1. Porch, Manor House, Wormley.



2. Porch, "The Oaks," Harrow.



Porch, "Stonehurst," Limpsfield.

CHAPTER VIII.

THE HALL AND STAIRCASE.

THE general arrangement of the Hall and Staircase has already been alluded to in Chapter IV.

We will now go more into the details of them. If the Hall is to be used as a sitting-room, it should be as large as the pocket of the building-owner will allow, and windows on the south should be contrived, if possible. Often, however, this arrangement is not possible, and so we have to be content with a north or north-western aspect. If the Hall is taken up two storeys, various treatments can be adopted, and numerous and charming incidental features can be introduced : the Minstrel's Gallery, the room or, as it used to be called, the "priest's hole" over the ingle, small oriel windows, and the Staircase forming a part of the Hall, lend most picturesque features to it. A high dado can be formed, an enriched plaster ceiling, flat or segmental, or an open-timber roof, or a flat-beamed ceiling with the "ties" exposed, can all be made attractive features, whether in the Manorial or in the Georgian style. Romance, mystery, charm, light and shade, almost overwhelm us in their suggestions and suggestiveness. The

question of smoke (before alluded to in Chapter IV) can be got over by having a flèche in the roof with windows in it made to open, the Hall thus forming itself into a veritable lung to the House. If the Hall is taken up only the one floor, and the Staircase is kept distinct and separate, then it should be treated simply as an ante room or general meeting room. The ceiling can be in plaster enriched, or it can have a beamed ceiling with the joists showing. Bay windows can be introduced, and a very comfortable apartment can be contrived.

As to Staircases: Make them as wide as the space allows, and make the treads as wide as you can, and the risers as low as you can. But whatever you do, bear in mind the old, old rule, the width of the tread, multiplied by the height of the riser, must be 66 inches. The balustrade of the Staircase is open to a variety of treatments. It can have a close string with shaped and carved balusters as shown on Plate XXV¹, or it can have turned balusters as in Plates XXIII and XXIV. Again it can have a cut string with turned balusters, or the balusters can be spirally turned as in Plate XXV².

The Staircase window is the breathing organ of the House. It is the nose and the mouth of the House. The Staircase window should therefore always be as large as it can be made, and as many lights in it as possible should be made to open. During the day and even during the night, some of the windows should be left open, to bring fresh air into the lungs of the House—

THE HALL AND STAIRCASE.

the Hall, if carried up two storeys, and the Bedroom corridor. The Bedroom corridor should always be well lighted and ventilated, and should always be as wide as circumstances will allow—never less than 3 ft. 6 ins., even in small Houses. In large Houses it should be 4 ft. 6 in. to 5 ft. 6 in.

Plates XXIII and XXIV show the Hall and Staircase of the House illustrated on Plate IX. The Hall is taken up two storeys, with a corridor on three sides, and lighted by the large window next Staircase. The whole of the woodwork is of deal, stained dark brown and oiled.

Plate XXVI illustrates a part of the Hall and Staircase of the House at Ewhurst (Plates III, IV and V). The woodwork was treated in a similar way as last.

Plates XXVII and XXVIII show the small Hall and Staircase to the House at Abinger Common, the whole of the woodwork being in oak.

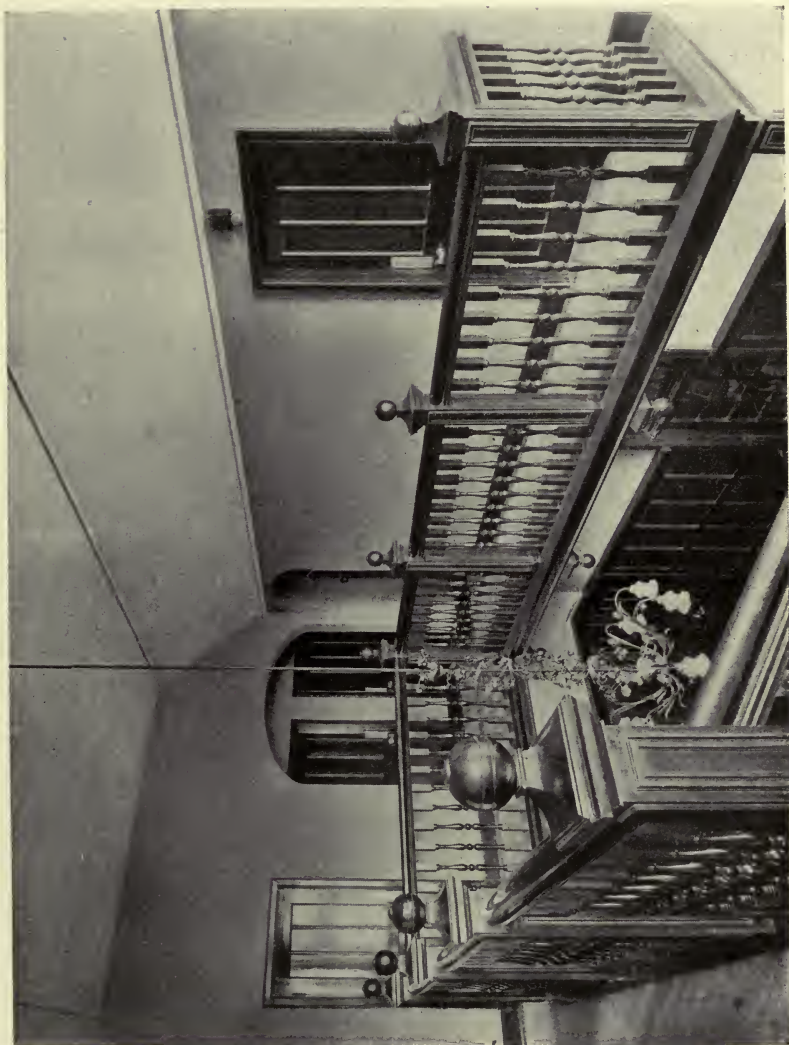
Plate XXIX. This plate illustrates two views of portions of the Hall of the House shown on Plates XV, XVI and XVII. XXIX¹ shows a corner of the hall with the large bay window taken up two storeys; XXIX² shows a portion of the double stone arches, from Vestibule to Hall, and the gallery above. Plate XXV¹ shows the Staircase. All those types of Halls and Staircases are in the Manorial style. The following plates show their treatment in the Georgian style.

THE ESSENTIALS OF A COUNTRY HOUSE.

Plate XXV² illustrates a Staircase which was executed in mahogany. This type of Staircase is a charming feature of the Georgian style.

Plate XXX. This plate shows a small Hall-Sitting-Room to the House illustrated on Plates I, II¹ and II². Quietness and simplicity were the aims of this design, the principal feature being the twisted balusters and curtail to the Staircase.

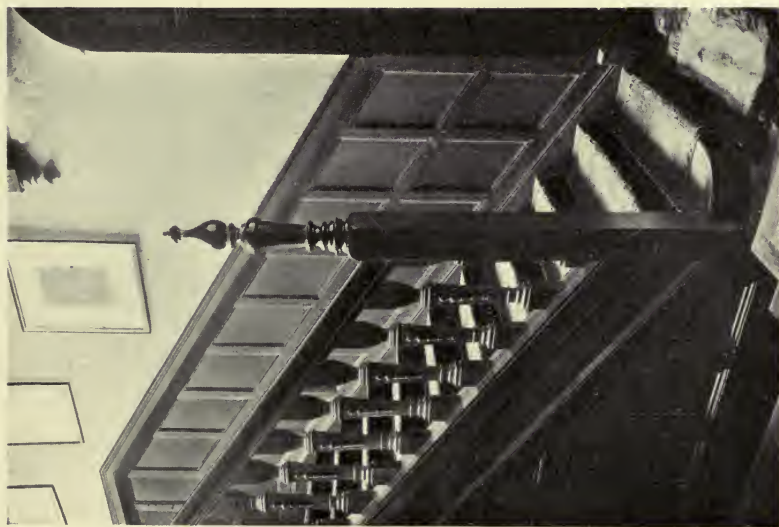
Plate XXXI shows the treatment of a Vestibule door with over-light.



Hall, "The Oaks," Harrow.



Staircase, "The Oaks," Harrow.



1. Staircase, "Stonehurst," Limpsfield.



2. Staircase, Manor House, Wormley.

Hall, "Lilyfields," Ewhurst.



Hall, House and Stables, Abinger Common.



Staircase, House at Abinger Common.



Hall, "Chantry," Northwood.



Vestibule, Manor House, Wormley.

CHAPTER IX.
THE DINING ROOM.

THIS is an important room in a House. It is where we *dine*. Brillat-Savarin would have considered it was *the* most important room in the House. He says : "The pleasures of the table are for all ages, all conditions, all countries, and of great variety ; they are the concomitants of all other pleasures, and when all the rest are gone, they remain to console us for their loss."

The Dining Room, now-a-days, in most Houses is, however, used not only for dinner, but also for breakfast—English breakfast—and lunch. Pleasant surroundings should be about us as we eat. A Dining Room should not be a "coaling station." We should not "coal" neither should we feed, but we should eat artistically and healthily. As the before-mentioned writer remarks : "Animals feed ; man eats ; the man of intellect alone knows *how* to eat." Sober, artistic surroundings should therefore be with us. Not the heavy, inartistic decorations of the early Victorian era, which accompanied, and were in keeping with, the heavy dinners and wines of the period, but simple, delicate, good, unobtrusive,

artistic and sober forms should be the *motif* of the Dining Room, as with the dinner. Restraint should be the keynote of a Dining Room as with a meal. The room should be sunny during the day, and ample space should be allowed for the servants to pass round. Dining tables are not so wide as they were in the early Victorian days. A Dining Room should never be less than 14 ft. 0 ins. wide in any ordinary sized House. It is better, too, that the windows should be on the longer side of the room. If possible, a door to the Serving Lobby next the Kitchen should be arranged. Serving hatches, direct into the Kitchen, are not advocated, as the voices from the Kitchen are disturbing elements. Great care should be taken that the sideboard and carving table are near the service door, and that sufficient space is allowed for them.

Plate XXXII shows a simple treatment of a Dining Room in the Georgian style, everything being kept as plain as possible.

Plate XXXIII shows the illustration of the Dining Room of the Old Mill, Aldeburgh, circular on plan—although the view scarcely gives this appearance, which may be due to the walls battering inwards. The old beams and joists, which had somewhat decayed, were replaced with new of similar scantlings. Note the small fireplace and mantel which were added, and the sash windows sloping inwards, necessitated by the battering of the walls.



Dining Room, Manor House, Wormley.



Dining Room, "Old Mill House," Aldeburgh.

CHAPTER X.

THE DRAWING ROOM AND PARLOUR.

THE *With-Drawing* Room, now used for the reception of friends is, in many ways, a room that in ordinary Houses of the smaller type must be “telescopic”; cosy and comfortable when so required and the family are alone, and open and large when “Madame is receiving.” How can this room be arranged to meet such opposite requirements? The answer is simple. Form two rooms with a dividing wall, with sliding screens or folding doors, one room used ordinarily as a Morning or Writing Room, and the other as the (family) Drawing Room, and when required for receptions or dances, the two rooms opened into one. Of course in some households this is never likely to occur, and so the requirements do not arise. But in many Houses such requirements have to be thought of and arranged for.

A Drawing Room, unlike a Dining Room, should not be, as the Scotchman expressed it, a “greet squeer” room. A Dining Room is governed by the dinner table and the number of guests it must give place to. A Drawing Room is to receive guests, so that they can

be accommodated, not in a formal way in a circle, as some of our Continental friends receive their guests, but split up, so that two friends, four friends or six friends can talk together in an informal way in different parts of the room.

South and, if possible, west windows should be provided, so that the evening sun can enter the room. The treatment of the decoration of a Drawing Room need not be so severe as that of the Dining Room. A French treatment can even be adopted, but in the Louis XVI style many pictures cannot be hung, and then only small delicately-coloured figure subjects in water-colour harmonise with the surroundings. A statelier style would be "Georgian." This style would allow of larger water-colours and oil paintings being hung on the walls. White deal painted panelling looks well, but as in many cases panelling will not be introduced, then we should select a good coloured wall paper as a back-ground for the paintings. White paper of French design, *temporarily* fashionable, is not advocated, as it gives a cold appearance to the room, and shows up badly gold frames which are not exactly new. The ceiling might, even in a simple Drawing Room, have some enriched plaster ribs, ornamented with flowers, etc. Imitation-plaster-ribbed ceilings in Lincrusta or Tyne-castle are not in good taste ; generally, too, the scale of them is too small, which gives a "poor" appearance to a room. After many experiments, the author has come to the conclusion that quiet, low-toned "harmony," not

THE DRAWING ROOM AND PARLOUR.

“contrast,” should be the key-note of the decoration of the Drawing Room. We must remember that the gentler sex is fond of varied and in many cases of bright colourings for their “creations” in dresses. The decoration, therefore, of the Drawing Room should act more as a background for these vivid and sparkling feminine accoutrements. The Drawing Room is eminently the room where looking glasses, whether fixed to the walls or not, or whether part of the scheme of decoration, should be introduced.

Plate XXXIV¹ shows the treatment of a Parlour, with panelled walls and ceiling joists exposed, the whole being executed in oak in the Manorial or Jacobæan style.

Plate XXXIV². This plate shows a portion of a Drawing Room (proper) in the Georgian style, very quiet in treatment.

Plate XXXV illustrates a part of the treatment of the wall and door of a Drawing Room in the Louis XVI style, rather elaborate in treatment, but restrained wherever possible. This work was executed in plaster and the enrichments in *carton pierre*. The plain surfaces were painted a cream-white, and the whole of the enrichments were solidly gilt. The panels were originally filled with “Rose du Barri” coloured silk, and the ground work of the ceiling was painted cloud blue.

Plate XXXVI illustrates the Parlour that was built for the Old Mill House, shown on Plates XLII and XLIII. It has an open timber roof and

THE ESSENTIALS OF A COUNTRY HOUSE.

was panelled in oak up to the springing of the roof. An ingle nook and a bay window were provided. The windows were filled with lead lights and fitted with iron casements.



1. Parlour, House, Abinger Common.



2. Drawing Room, Manor House, Wormley.



Drawing Room, 54, Kensington Park Road, S.W.



Parlour, "Old Mill House," Aldeburgh.

CHAPTER XI.

THE LIBRARY AND STUDY.

IN ordinary modern Houses, the Library or Study has somewhat lost the eminent place it once held, when so many men were real collectors of books ; of books they read again and again, and loved. Now-a-days the lending-libraries have interfered, and too often it happens that it is only after we have read a book from the lending-library, that we buy it. Collections of books are rarely made, except by the very rich or the very erudite. A large room, therefore, to house the books we read, has rather grown out of fashion. The Study, except for the clergy and for writers who really work in their Study and study, has—sad as it is to relate—descended into being a “den,” where indeed a few books may be kept, but it is generally given over to the particular “treasures” of the master of the House. One would like to see the Library proper come more into vogue, where fitted glazed bookcases are ranged round all the walls, filled with tomes that would cheer the heart of a bibliophile. However, *chacun à son goût*. When such a Library is required, it can be made ; and in such a case, if it is to be used for the greater part of

the day, its windows should face south. If, again, the Study is used for what its name betokens, then also it should face south. If, however, it is to be used only as a "den" or "odd room," it can be made to face west or even north, if not much used during the day. If it only faces north, it will be a dull and chilly room for the "monster" to retire to.

Fitted bookcases should not be taken too high—more than 7 ft. 0 in.—so that the books can easily be reached without steps. If the cases have glass doors, a few ventilation holes should be contrived, so that the air inside the bookcases is always in motion. An unventilated bookcase is bad for the books. The doors should fit close to keep out the dust.

Plate XXXVII shows a part of the Library of the House illustrated on Plates XII—XIV. The fitted bookcases were executed in mahogany. As this House is in the country, it was not considered so necessary to have doors in front of all the books, as it would be in London or other towns.

Plate XXXVIII illustrates a portion of the Library that was built when the first additions were made to the House shown on Plates XLIV, XLV and XLVI. The ceiling was executed in plaster with hanging pendants. Bookcases were fitted round the room with glazed doors, which have now been relegated to make more space for the furniture of the present owner. The high mantel was executed in stone, and the back filled with Medmenham tiles.



Library, Manor House, Wormley.

Plate XXXVIII.



Library, 54, Kensington Park Road, S.W.

CHAPTER XII.

THE BILLIARD-ROOM.

IF the Billiard-Room is likely to be used much during the day, it should be top-lighted. And as no glazing can be guaranteed to last always "drop dry," although several forms are guaranteed to be so for some years, still, as we are building for practically all time, we must take precautions. It is therefore advisable to have a ceiling light as well as the outside glazing. Where Billiard-Rooms are used only occasionally during the day, they need only be side-lighted, and, to prevent "cross lights," it is better to have the windows only on one side. If windows are placed or have to be placed on another wall as well, then those windows should be fitted with inside movable shutters.

A Billiard-Room should never be less than 24 ft. 0 ins. by 18 ft. 0 ins., to allow full play to the players, and if platforms with seats are required, additional space should be given.

Care should be taken that the legs of the billiard table rest on a solid concrete foundation, when on the ground floor ; and in practically all country Houses the Billiard-Room is on this floor. The aspect of the Billiard-

Room could be west and north. Extra care should be taken as to the ventilation of this room, and a flue between the ceiling and the joists should be formed, so that the tobacco fumes can easily pass away.

The decoration of a Billiard-Room should be solid and severe, but it is open to a great variety of treatments. A Billiard-Room-Hall is an economical substitute. Care in this case must be taken that full passage space is allowed. This form is not advocated where the building-owner's purse can run to a separate Billiard-Room. The play of the players is likely to be interrupted, and the fumes of the smoke are likely to permeate the House more than is desirable.

CHAPTER XIII.

THE KITCHEN OFFICES.

THESE offices must depend on the size of the House, the number and size of the Reception Rooms and the Bedrooms—in other words, the number of people to be provided for. The Kitchen offices may be said to be the studios and workshops of the House.

In the ordinary House, where three or four servants are kept, a good-sized Kitchen should be provided and have, as in a Studio, a north light, and be thoroughly well lighted. A cook is an *artiste*—or should be. Great care should be taken, therefore, over the lighting of the Kitchen.

The Scullery should be next the Kitchen, with a tile dado—wherever possible—about 4 ft. 0 ins. high. The Larder should be entered directly from the Scullery, and be as far away as is feasible from the Kitchen. The larder *must* have a north light. The “Coals,” Knife-Room, and Servants’ W.C., should be near the Scullery. Where possible, these should be reached by a covered way, either from the Scullery, or the “back” or tradesmen’s door, and here can be the Kitchen yard. Now might be introduced an idea that the author has not seen mooted before. Why should the Kitchen have a Kitchen *yard*,

and why should it not be slightly enlarged and be the *Kitchen* garden ?

Flagged paths might be arranged round a central flower border, with perhaps a flower border round the paths. The cost of this would be but slight, but the boon to the servants would be great. Here, in the summer, they could sit and do their sewing and what not ! A hard cement or bricked or gravelled yard is a very sad thing to look on.

The Pantry must be near the Kitchen, near the Dining Room, and near the front entrance. It can have a north light. Where a butler or footman is kept, his Bedroom can be next his Pantry. A lead sink should be provided. If a glazed earthenware sink is preferred—and from the sanitary point of view they are vastly superior—a teak battened tray should be provided, to keep the glasses, cups and saucers from being broken. Fittings for glass, china and silver should be arranged in the Pantry, with glass doors. If valuable silver is kept, a safe with shelves and drawers should be built into the wall, lined with green baize.

A good Store-Room should be arranged near the Kitchen, which the mistress of the House can easily reach.

Now-a-days, even in small country Houses, a servants' *Hall*—rather a magniloquent name, let us call it a servants' Sitting-Room—should be provided. Here, away from the heat and smells of the Kitchen, the servants can during their hours of leisure do their writing, sewing, etc. A servants' Staircase should, in almost all Houses, be provided.

CHAPTER XIV.

BEDROOMS.

BEDROOMS should have a south aspect or south and east or south and west. When these aspects cannot be arranged, then east or west aspects should be given. Never a north aspect, when it can be avoided. Beds should not face the window, neither should they be between the door and the window, nor the door and the fireplace.

Care should be taken that Bedrooms are well lighted; at the same time, too many windows in a Bedroom may make it difficult to place the bed out of a draught. In planning a Bedroom, the position of the bed should therefore always be considered. Doors for Bedrooms are usually best placed near the fireplace, and the doors should open so that as little of the room is seen from the corridor as possible.

No more furniture than is actually required should be placed in a Bedroom, and heavy hangings to the windows should be curtailed as much as possible. A Bedroom must be well ventilated. A square of carpet, as floor covering, in the middle of the room is sufficient, with stained floor borders.

CHAPTER XV.

BATHROOMS AND LAVATORIES.

THE number of Bathrooms in a House must depend on the number of Bedrooms, and, if the "Servant Question" becomes as acute here as in America, many more Bathrooms will have to be provided in the future. If the question seriously arises, a Bathroom with Bath, Lavatory and W.C. will have to be allotted to each principal Bedroom and to every two smaller Bedrooms. On Plate XXXIX will be seen a plan showing one of the American arrangements, with a Bathroom directly out of the Bedroom and the closet fitted with presses for clothes. A plan is also given showing the Bedroom and Dressing Room and Bathroom adjoining. Now-a-days, only porcelain-enamelled baths should be used. Porcelain baths are good, but they rapidly cool the water. A high dado of tiles, or opalite tiles should be fixed round Bathrooms. The best covering for the Bathroom floors is cork. A tile floor is dangerous to some people, it being so cold. W.C.'s for the Bedrooms, when adopting the English method, should be next the Bathroom. On the ground floor the W.C. should not be far from the Entrance Porch, and entered through the

BATHROOMS AND LAVATORIES.

Cloak Room and Lavatory. The position of them should not be too much *en evidence*, but easily to be found by guests in the House. Coat and Cloak Rooms should always be as large as can be managed. It is hoped that the old-fashioned arrangement of hanging coats on pegs in the Hall will be discontinued ; nothing looks more untidy. A chest or chests of fitted cupboards in the Cloak Room, for overcoats, etc., for the family, is the best arrangement. Pegs for coats of guests and for temporary accommodation, can be arranged in the Cloak Room.

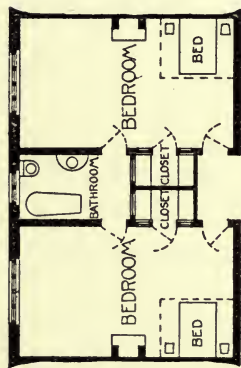


FIGURE 1.

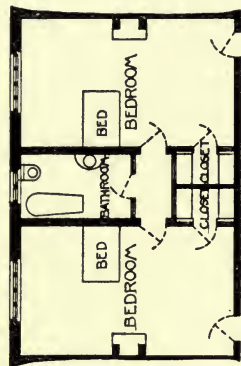


FIGURE 2.

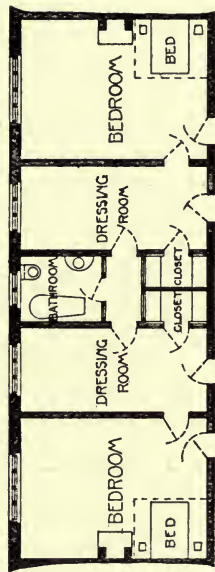


FIGURE 3

SCALE OF 0 10 20 30 40 FEET

CHAPTER XVI.

FLOORS, DOORS AND WINDOWS.

AS to Floors : They can be of wood—deal, pitch-pine, teak or oak. They can be ordinary batten-widths or be in half-batten-widths. Oak and teak are the best, and most expensive. Then we have wood-block flooring laid on concrete, only suitable for ground floor rooms ; and we have Parquet, and unless you have solid Parquet, 1 in. to $1\frac{1}{2}$ ins., do not have it unless for margins, as it does not wear. We can also have Marble, or Mosaic or Stone floors. The author does not advocate Mosaic floors, which must be laid on concrete, where the ground is of clay, as it is liable to show cracks. Marble squares, 9 ins. by 9 ins., black and white, can be obtained very reasonably at about 14s. a yard. *Plain* tiles—not the awful atrocities we see of red, buff, blue and black—are suitable also for Sculleries, Lavatories, Kitchens, Verandahs, etc., and are much cheaper than Marble. Cement floors, or finished with “granolithic,” are suitable for Sculleries, Coals, etc., etc.

As to Doors : Their design is unending, and must depend to some extent on the style of the House. There are many sorts of Doors. There is the ordinary four-

panel door with the lock rail about 3 ft. 0 ins. from the floor ; then we have the six-panel door ; and we can have the four-panel door with one large panel in the centre, one panel above and two panels below the lock rail. We can also have a two-panel door and a six-panel door, three panels above the lock rail and three below. Then, besides this, the lock rail can be moved higher from the floor if desired. The sizes of these doors range from 6 ft. 6 ins. to 7 ft. 0 ins. in height and from about 2 ft. 8 ins. to 3 ft. 0 ins. in width—the larger the scale of the House, the larger the door. Now-a-days, as the tendency is not to make the rooms so lofty as in the middle of the 19th century, so also the size of the doors is reduced. In a small House, doors for Sitting Rooms 2 ft. 10 ins. wide and 6 ft. 6 ins. high are sufficient, and for Bedrooms 2 ft. 8 ins. is enough for the width. Glass panels are not advocated for doors in Sitting Rooms, as the feeling of being “overlooked” or spied on is not pleasant. In Bedroom doors they are impossible—not to say indelicate. The author mentions this, as lately he has seen these introductions in some “Arty” designs. When hardwood doors are required for interior work, and the purse of the building-owner does not run to hardwood skirtings and panelling, etc., then the hardwood should stop at the door, and the architrave should be of the same wood and finishing as the skirtings, etc. Besides panel doors, there are also braced doors, but these are only suitable for servants’ quarters and small cottages. Front entrance doors should always be wider

than ordinary internal doors, and even in small Houses should never be less than 3 ft. 0 ins. wide and 7 ft. 0 ins. high. Glass panels can be introduced into front entrance doors, when required to give light to the Vestibule. The panels can be filled with Flemish glass, which is translucent, or with bevelled plate or with ordinary plate glass. Folding doors may be placed to entrances, but are not advised, and certainly not, unless each leaf is 2 ft. 6 ins. wide. Even then they are inconvenient. Folding doors can be placed between rooms when the opening is about 7 ft. 0 ins. wide, but sliding doors are usually better in such a case, as folding doors, when open, take up so much space.

Now as to Windows : Someone has remarked that Windows give the "style" of the House, and to some extent this is true, but there are so many intermediate kinds of Windows, that the remark loses its strength.

There are Sash Windows, and these, if with bars, are artistic as well as utilitarian. They keep out the wind and rain, but occasionally require tightening up. They have stood the test of time, and, although many special patent Sash Windows have been brought out, they have never become popular or been generally adopted.

There are also Wooden Casements (1) with mullions or (2) folding. The first arrangement is better, as the Casements can be made to fasten close up against the mullion. If "folding," they are apt to warp, and should not be used in exposed positions. When used

as French Casements they are better, as an espagnolette bolt should be fixed, which stiffens the Casements and makes them watertight.

Then there are Iron Casements : These are good in ordinary positions, but in exposed positions they must have the "double rebate." These Casements are somewhat expensive, but they are indispensable when leaded lights are required, as in the Manorial style.

The question of large plate glass windows being put to a house has been a vexed question for many years, and is a vexing question to all architects with artistic perceptions. The advantage—if it can be called an advantage, which is doubtful—is that a larger expanse of the view or surroundings of the House can be obtained. But if this is carried out logically, then a shop window should be provided. Certainly it is unquestionable that, with large sheets of glass, a draught is created, which does not occur when the window is divided up with bars. From the artistic point there is *no question*. Leaded lights or windows with bars are a *sine quâ non*. A well-known writer remarks with some pertinence :—

"The mullioned windows also, with their many lattice panes, seemed to add to the snugness of the olden chambers ; for they gave one the feeling of enclosing space, whilst the modern plate glass window suggests to me but a glazed void ; so perfect is plate glass it might be solidified air."—(Hisey, "*Charm of the Road*."

FLOORS, DOORS AND WINDOWS.

With Casement Windows, the Windows should always open outwards. Special contrivances, which are expensive, are necessary for Windows opening inwards, and, besides, they get in the way of the curtains.

Plate XL shows the details of some bay windows in the Manorial style, facing on to a Terrace, all the windows being filled with leaded lights, and coloured panels being introduced into some of them.

Plate XLI shows a pair of bay windows in the Georgian style, with a more quiet and sober treatment.

[illegible]

Bay Windows, "Stonehurst," Limpsfield.



Bay Windows, Manor House, Wormley.

CHAPTER XVII.

FITTINGS AND CUPBOARDS.

ABOUT a House there are certain necessary Fittings and Cupboards that must be considered. But only *necessary* Fittings and Cupboards should be provided, and the legend of sprinkling a House with Cupboards is a system to be deprecated. Some ladies will say, "Oh! I like a lot of cupboards about the House." They probably say this without thinking. Some Cupboards are essential, such as Cupboards for the cook, and Cupboards for glass, china and stores. But, as a matter of fact, hardwood Chests or "Armoires" for men's overcoats and hats, hardwood Wardrobes for ladies' cloaks, dresses and hats, are much better than fitted deal painted Cupboards. The doors of such Cupboards, even if made with so-called "seasoned" wood, always warp to some extent, and even if anti-dust precautions are taken in the making of these Cupboards, the deal shrinks slightly and the dust streams in. Therefore, it is much better—certainly in Bedrooms—to have hardwood Wardrobes than fitted Cupboards. Cupboards for glass and china should certainly be fixed in the Pantry, the upper doors glazed with bars, the lower doors solid. The upper

Cupboards can be 7 ins. to 9 ins. deep—sufficient to take glass,—and the lower Cupboards 1 ft. 2 ins. to 1 ft. 4 ins. deep—sufficient to take dinner services. Shelves must, of course, be fixed in the Scullery and Larder, and one shelf at least in the latter should be of slate. Cupboards should never be more than 7 ft. 0 ins. high.

Hatches, between the Dining Room and Serving Lobby, are not of much use, and a door is more serviceable. Hatches, between the Dining Room and the Kitchen, are a positive nuisance, as the heat and smells from the Kitchen—not to speak of the servants' talk—readily find their way through. Even if double doors are provided, the same objection holds good, although perhaps in a slightly diminished way.

As to Door Fittings: Brass, copper, bronze, ormolu, silver and aluminium are metals that can be selected from. As has been said before, brass and copper require re-lacquering every seven years. Bronze looks well with oak or teak, but does not “go” with deal painted doors. Ormolu is good, rather expensive, and wears well. Good chasing on ormolu is difficult to obtain in England, except of the most expensive description. Steel is not advised, on account of its easily rusting, and iron is only suitable for outside work. Silver, being so cheap, is available for best class work. Brass rim locks are suitable to doors, and ormolu to rooms, such as the Drawing Room with a French leaning. Brass or bronze upright Norfolk latches, with locks, are now obtainable and may be

adopted, when the ordinary mortice lock is considered too "ordinary."

For curtain poles, iron, brass or copper can be used. Cornices for window hangings are not advocated, on account of their being such dust collectors. Wood curtain poles have—and rightly—gone out of fashion, as the wood curtain rings do not run well on the poles.

Outside wooden louver-shutters are a delightful arrangement. They will keep out the sun when required—which is not of so constant an occurrence in this climate—and at the same time admit air into the room for ventilation. They lend a distinctly charming appearance to a House, when painted bright green, and are an attractive feature to a House of the Georgian style. They are, of course, unsuitable to windows with iron casements.

CHAPTER XVIII.

WARMING AND VENTILATION.

IT is usually dangerous to prophesy, but there is little danger in prophesying that, in England, the open coal or wood fire will never disappear. Improvement may, and will, no doubt, be made in the combustion of the fuel, and perhaps indeed with the fuel itself, but the open fire—the sight of the blaze—is too dear to the hearts of Britishers ever to be replaced by stoves or radiators.

“Shut in from all the world without,
I sit the clean winged hearth about,
Content to let the bleak wind roar
In baffled rage at pane and door,
While the red logs before me beat
The cold line back with pleasant heat.”

It would be invidious, in a book of this kind, to mention specifically the names of any special grates. There are many that are constructed on the proper principles, viz., those that throw out the greatest heat with the least amount of coal ; smoke consuming and slow combustion.

In small Houses we shall have to keep only to the open fires, but in larger Houses, additional heating should be provided by hot water and radiators with a separate boiler. There is also economy in this arrangement, as the Kitchen range can be used only for the cooking; and the hot water for the Baths, Pantry and Scullery will be supplied from the separate boiler. There should, for purposes of economy, be two boilers: one for the radiators, used only in cold weather, and the other for the hot water, used of course all the year round. They can be placed in the Scullery, and as they require—or should require—stoking only every five or six hours, very little extra trouble is involved. Further, as they are close at hand and not in a cellar, they are more likely to receive the necessary attention. The boilers, pipes and hot-water tank can be covered with anti-heat composition to prevent the Scullery being rendered too hot in summer.

In England, the normal temperature we aim at is 60° , but in America 70° is considered the proper temperature. In ordinary Houses, costing between £2,000 and £3,000, only the Hall and Corridors and, perhaps, the Drawing Room need have radiators. If you keep the Hall and Corridors warm, you will have a comfortably warm House.

As to Ranges: The principal points to bear in mind are (1) a lifting fire, so that when the ovens are not being required, much coal need not be used; (2) a front on the “eagle” principle; (3) a plate rack; (4) tile covings;

and (5)—the most important—get your range from a well-established firm, so that when some of the castings are worn out, they can be easily renewed. Mushroom-growth firms, with some fanciful notions, should be avoided, as you may find that when you want new castings—usually parts of the top of the range—the firm is non-existent, and an altogether new range must be bought and fitted.

As to Ventilation : An outlet ventilator, 9 ins. by 9 ins. or 12 ins. by 12 ins., with a skew flue to the flue of range, should be fitted in Kitchens. Billiard and Smoking Rooms should also have outlet ventilators. Where there are no radiators, you must obtain your inlet ventilation from the windows, which are made to open, it need scarcely be said, for this purpose.

Where radiators are fixed—and they should always, where possible, be fixed on an outside wall and generally under a window—an inlet ventilator should be fitted, so that in cold weather, the cold air can be heated by the radiator as it enters the House.

Chimney flues should always be built with a wind-check. Where Houses are built with high trees or hills near them, special chimney pots should be fixed ; but your architect will see to this. No chimneys should smoke now-a-days, and if they do, they can be remedied.

It seems scarcely necessary to touch on lighting, beyond hinting as to the fittings. Whether they be for gas or electric light, let them be as simple as possible.

WARMING AND VENTILATION.

As to fittings for electric light, it should be carefully borne in mind that, as the medium is by *wire* and not by *pipe* ^{as} in the case of gas, the fittings should show that the medium is wire. And they should not be gas fittings with ends inverted.

CHAPTER XIX.

ALTERATIONS AND ADDITIONS.

WORKS of alterations and additions are always matters of interest to architects. So many problems arise, so many difficulties must be overcome, so many intricate and sometimes so many, what might be thought by the public as, trivial details must be considered and arranged for. The greater, however, the difficulty, the greater the interest that is created. With alterations and additions, this should always be borne in mind : Alter as little as you can, but add as much as you like, or can. Pulling down and rebuilding is generally an expensive business. It is the alterations that run away with the money. New work should always be, where possible, in the style of the old, so as to harmonise with it. It should not, however, be an attempt to slavishly copy the old, and so form an architectural forgery, but it should show the impress of being modern, without doing so in a startling manner. An attempt to make the building appear an old one can only delude the inexpert. Nothing looks in worse taste than to have one part of a building in one style and another part in some other style. Such is found in old

buildings, but up to the end of the 18th century, works were only designed and carried out in the style then in vogue. This is why we find old Queen Anne wings added to Tudor Houses.

Alterations to old buildings should be carried out with the greatest reverence to the old work, and as little as possible should be interfered with. No greater vandalism exists than what is reported to have been done some thirty or forty years ago—a Gothic entrance gateway was altered to form a *fireplace* in a modern Hall! What could be more ridiculous, inartistic and absurd!

In making alterations and additions, be it to a large House or a small cottage, the greatest care should be taken, therefore, that the new work is in accord with, without being actually copied from, the old, and should have the feeling of the old imparted to it. In large and important work this is more easily done, as there are probably more data to work on, and on which to form a basis for the design of the new work.

In smaller work the usual way, and sad be it to say, the unfortunate way, is to incorporate very modern and usually inartistic details into the work, and it may be looked for as an absolute certainty, when the local builder is called upon to design the work. This is how and why we see so many old-world and delightfully quaint buildings so ruthlessly spoilt. One can remember the quaint old House, with its barred sash windows and beautiful cornice, altered and vulgarised. The bars are

taken out and large plate glass squares are inserted, and the modern additions consist of, perhaps, stock brick facings, a vulgar cement cornice, and other local-builder atrocities. Or we may call to mind a delightfully charming tiled and half-timber cottage. The builder's ideas of alterations and additions are to take out the lead light windows, put in large glass squares, and cement on the half-timber work with imitation stone joints and with cement mouldings of the most villainous design. Such are the awful vandalisms that can be seen anywhere.

A few suggestions, therefore, may not be out of place as to what should be done and what to avoid.

When you have an old building to add to, try to keep the new work as near as possible in the style of the old. Where you have sash windows with bars, put new sash windows with bars. Where lead lights, put new windows with lead lights.

Never put cement-faced work *anywhere*. Cement work can only be used when it is rough cast and distempered. When you add to a brick-faced building, procure bricks of similar size and colour to the old for the facings. When the walls and roofs to the old work are tiled, use similar tiles for the new work. Bricks of all sizes and colours and tiles of all colours are now procurable.

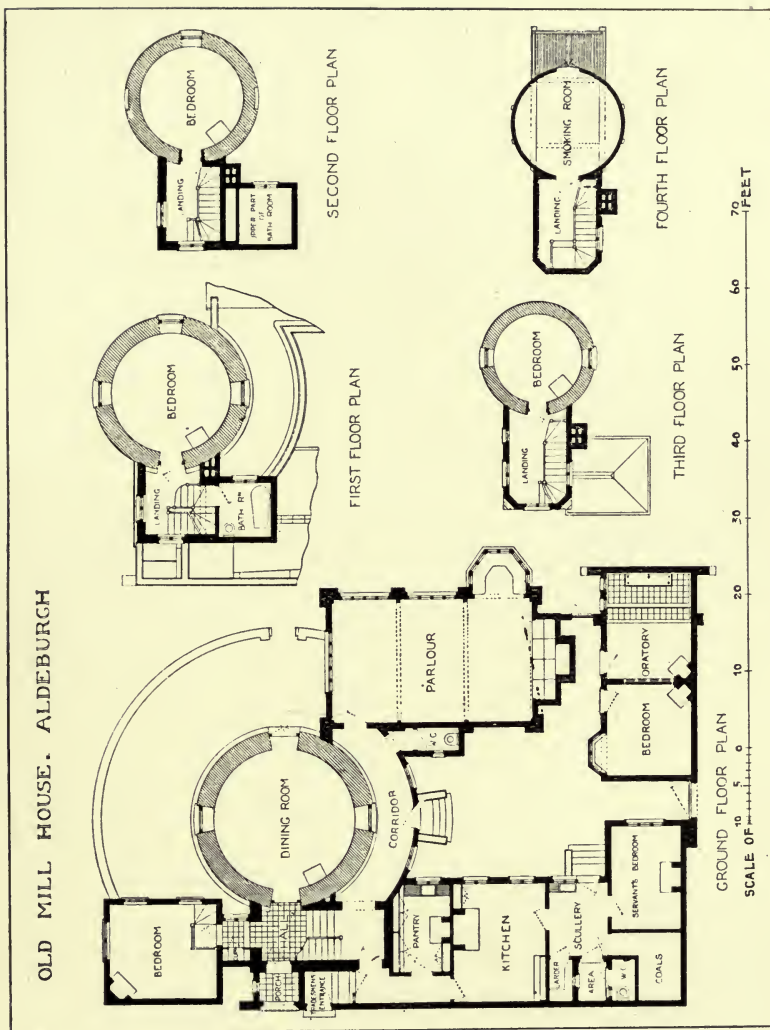
Take the greatest care of old half-timber, moulded and carved work. Never paint or varnish it. Simply have it oiled with boiled linseed oil, if a

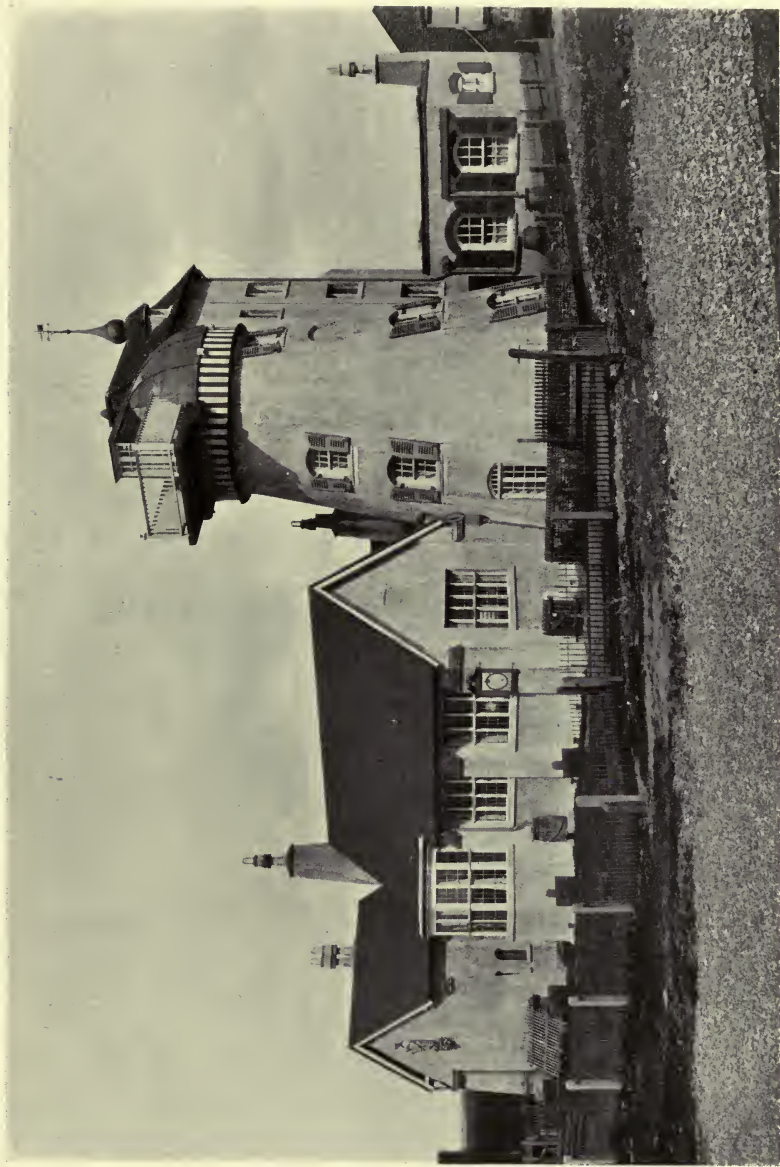
preservative is required. If oak work is discovered under paint, have the paint pickled off and the work oiled—not varnished.

A last word : Many of the old traditions—excellent as they were—are lost. Try and find out the lost ones, applicable in your case—and follow them.

Plates XLII and XLIII show the plans and the south-west view of the Old Mill House, Aldeburgh. The circular “old mill” was used to provide a Dining Room, three Bedrooms and a Smoking Room, a Staircase being added to give access to same. A Parlour (Plate XXXVI) was added on the south side, and Kitchen offices on the ground floor and Bathroom on the first floor were erected. Subsequently the Oratory, Bedroom on the south, and another Bedroom on the north side were built, forming one complete block.

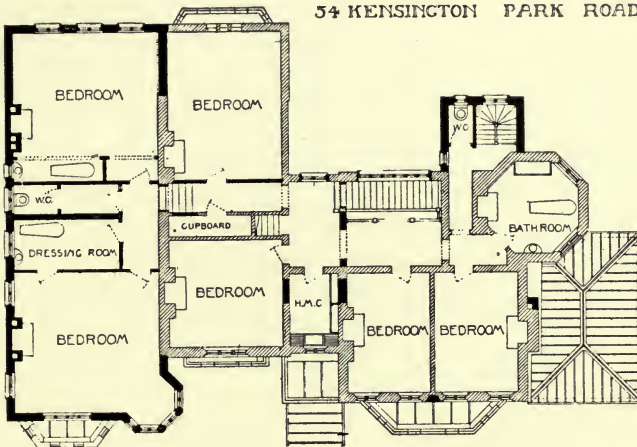
Plates XLIV, XLV and XLVI illustrate the plans, entrance front and garden front of a House that was added to some few years ago. The walls, hatched on plans, show the old or then existing work, and the walls, blacked-in, show the additions. Some of the old windows were found, on examination, to be rotten, and were replaced by new, but several of the old windows were retained, as can be seen by glancing at the illustrations.



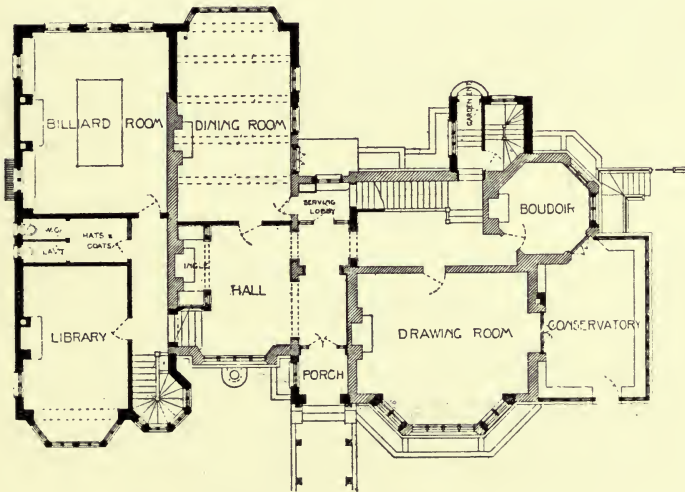


Front View, "Old Mill House," Aldeburgh.

54 KENSINGTON PARK ROAD



FIRST FLOOR PLAN



GROUND FLOOR PLAN

SCALE OF 10 5 0 10 20 30 40 FEET



Entrance towards road, 54, Kensington Park Road, S.W.

Plate XLVI.



Entrance towards garden, 54, Kensington Park Road, S.W.

CHAPTER XX.

STABLES AND GARAGES.

STABLES, it is feared, except Hunting Stables, will soon be no more. They will shortly be kept as archæological relics, with a stuffed horse or two in them, to show the "old time." Coach-Houses will be, and are being, turned into Garages, with the necessary pits, and Stables into Engineering Workshops. Soon, perhaps, the Haylofts will be Aeroplane Houses!

A few notes, however, for those who love their horses, love riding and driving them, and prefer the steady going of a "quick trotter" to a 60 horse-power automobile.

A Stable should be well lighted, warm in winter, dry, well ventilated and drained. The old legend that Stables should be dark has disappeared. Windows should let in sunlight to the Stables, but windows towards the sun should be fairly high up, so that there is no constant glare into the horses' eyes. Just as we want sunlight, so do horses; but we should not like to stand at a window all day with the sun in our eyes, neither do horses. A ventilating zinc flue, with gratings

and an outlet into a flèche, should be fitted to all Stables to carry off the smells, etc. And the tops of the windows should be made to open, so that the currents of fresh air pass upwards over the heads of the horses. The inside walls of Stables should be plastered, and a dado 5 ft. 0 ins. high of match-boarding carried round. The best floors are Staffordshire brick on six inches of cement concrete. The Harness Room should be well lighted, so that the harness can be properly cleaned. The size of the Coach-House depends on the number of vehicles required to be housed. A covered washing space should always be provided. Great care should be taken over the drainage, and professional advice should always be sought over this.

As to Garages : The size of these must necessarily depend on the number of motors kept, and great care as to the dimensions of the entrance is necessary, also as to the approach. When a new Garage is built, it should be designed to look like a Garage, and not like a Stable. New problems present themselves, but the difficulties can always be surmounted.

Plates XLVII, XLVIII¹, XLVIII². These illustrations show the plans and views of a Small House and Stables that were built at Abinger Common. The site was rather restricted, and so the Stables had to be near the Kitchen Offices of the House, a plan that cannot always be advocated, although, with modern appliances and sanitation, no ill results need be expected. Care was taken to put windows to the

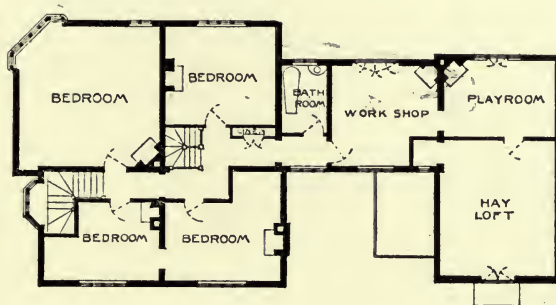
STABLES AND GARAGES.

back and front of the Stables so that through-ventilation was always possible.

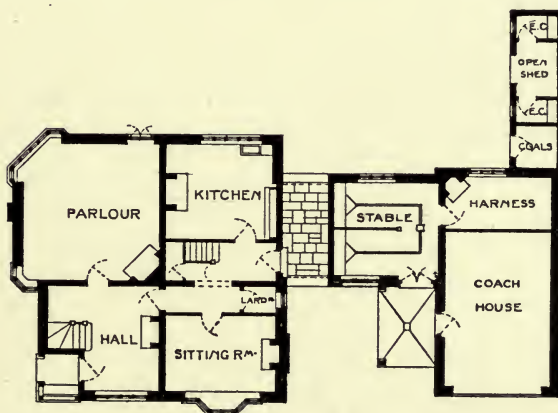
Plate XLIX¹ illustrates the plans and Plate LI² the entrance front of a small block of Stables, with Coachman's Rooms over, that was built at Marlow. The walls were faced with red bricks, and the roofs were tiled. A ventilating flèche was fitted over the Stables. The windows were filled with leaded glazing, and the whole of the woodwork was painted white, except the outside doors, which were painted green.

Plate L¹ shows the plans and LI¹ the entrance front of a block of Stables, with Coachman's Rooms over, which was built at Leamington. The woodwork was of teak, oiled ; the walls to the ground floor were of brick ; the upper walls to the first floor were tiled, and the roofs were also covered with tiles.

HOUSE AND STABLES. ABINGER COMMON



FIRST FLOOR



GROUND FLOOR

SCALE OF 10 0 10 20 30 40 50 FEET

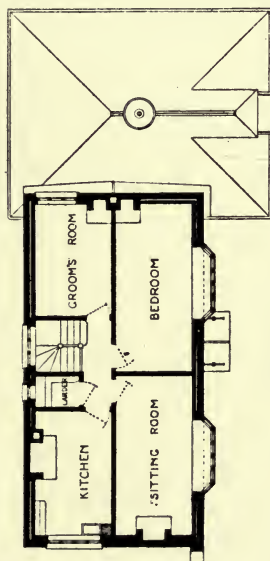


1. Entrance Front, House and Stables, Abinger Common.

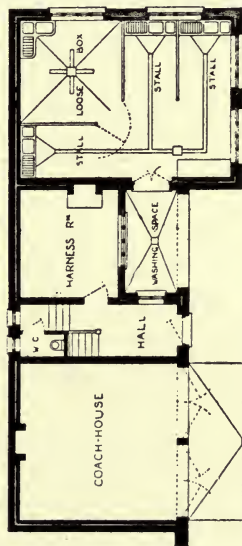


2. Back View, House and Stables, Abinger Common.

STABLES TO HOUSE, AT MARLOW



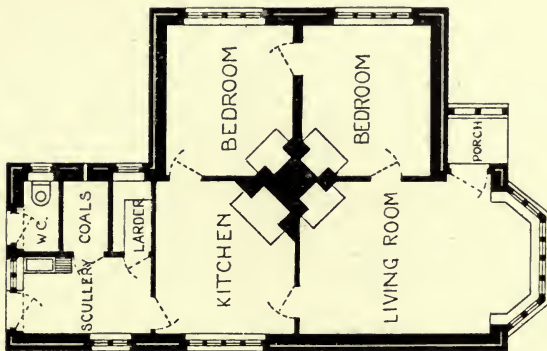
FIRST FLOOR PLAN



GROUND FLOOR PLAN

SCALE OF 10 5 0 10 20 30 40 FEET

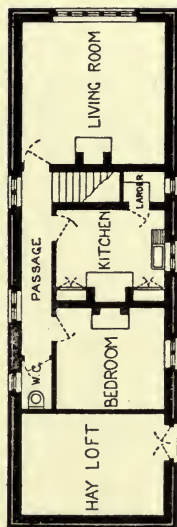
LODGE TO HOUSE AT LEAMINGTON



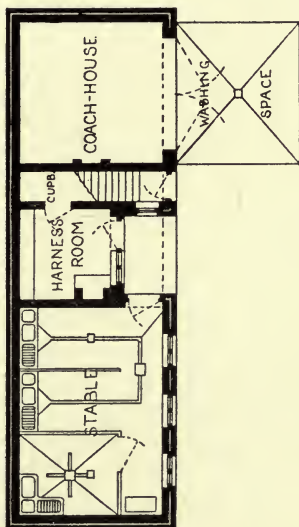
GROUND FLOOR PLAN

SCALE OF 10 5 0 10 20 FEET

STABLES TO HOUSE at LEAMINGTON



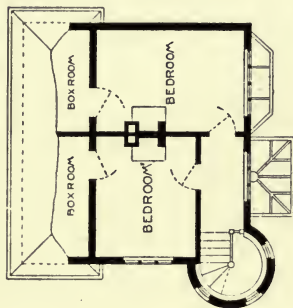
FIRST FLOOR PLAN



GROUND FLOOR PLAN

SCALE OF 10 20 30 40 FEET

LODGE TO HOUSE at MARLOW



FIRST FLOOR



GROUND FLOOR

SCALE OF 10 20 30 FEET



1. Front view of Stables, Cranford House, Leamington.



2. Front view of Stables, "Doornfontein," Marlow.

CHAPTER XXI.

LODGES AND GARDENERS' COTTAGES.

ALTHOUGH this is headed "Lodges and Gardeners' Cottages," still it is very common, except for large mansions, for the Lodge to be the Gardener's Cottage, the Coachman being usually housed, when he is housed by his master, over the Stables.

Lodges, for the amount of accommodation given, are usually a little expensive in comparison with an ordinary Cottage, as the Lodge should foreshadow, in a quiet way, the House, and be, although more restrained and simple, in the same style as the House. A good view of the entrance gate should be obtainable from the Living Room, the Kitchen and the Scullery, so that the Lodge-keeper, or his wife, can always have an eye on the gate when at work. The accommodation required for a Lodge is generally a Parlour, Living Room or Kitchen, Scullery, Larder, Coals, and about two or three Bedrooms. These can either all be on the one floor as in Plate XLIX², or the Bedrooms can be on the first floor as in Plate L².

Plate L² shows the plans and Plate LII¹ the front view of a Lodge which was built at Marlow.

The Lodge was designed in the same style as the House, not here illustrated. The feature of the Lodge is the circular Staircase with the onion-shaped turret to the roof.

Plate XLIX² shows the plan and Plate LII² the front view of a Lodge that was erected at Leamington, being designed in the same style as the House. The features of this Lodge are that all the rooms are on the ground floor, and all the flues are taken into one chimney stack. The walls are faced with red bricks, and the roofs are tiled. The gables are in half-timber work.



1. Front view of Lodge, "Doornfontein," Marlow.



2. Front view of Lodge, Cranford House, Leamington.

CHAPTER XXII.

GARDENS.

“Close to the gates a spacious garden lies,
From storms defended and inclement skies ;
Four acres was the allotted space of ground,
Fenc'd with a green enclosure all around,
Tall thriving trees confess the fruitful mold,
The red'ning apple ripens here to gold.

* * * *

Beds of all various herbs, for ever green,
In beauteous order terminate the scene.”

Pope.

A BEAUTIFUL theme ! How much has been written on them, how much more can be written about them !

But first let us agree that the Garden must be based on formal principles. Without these your Garden is in vain. No one can help admiring the trees, the shrubs, the flowers, even in a Landscape Garden, but how wasted they are and how wasteful it is ! Trees dotted about, curvilinear paths, pear-shaped borders, all without rhyme or reason—no principle, no basis, no tradition, no art ! A beautifully designed house,

of excellent workmanship, can be positively ruined by such a Garden ! When a painter (as the author has said before*) paints a picture, he always designs or chooses the frame. And the Garden *is* the frame of the house. What is the reason for those curvilinear paths, except for the purpose of being curvilinear ? And what is the purpose ? The only *reason* the author has ever heard adduced is that the owner *likes* them being curvilinear ! This surely cannot be taken as a logical reason. A man may say he likes an ugly thing. So he may. But he shows his bad taste. The *reason* for a path is for a person to be able to go from one spot to another spot. Why, if he be honest, should he want to twist and turn, first on one side, then on another, for no earthly reason ? Landscape Gardens are wasteful, in that the beds and borders are, as it were, everywhere ; and again, without any logical or artistic reason, many more flowers are used in trying to fill the beds. In a Formal Garden you can settle, even before you start the work, how many square feet of borders you will devote to flowers. The whole design for the Garden can be accurately schemed, nothing being left to chance. The most delightful effects can be obtained—the distant vistas, the light and shade. And a Formal Garden always looks as if it had been planted longer than a Landscape Garden. You are not dependent on grown trees, which take years and years

* "Country Cottages and Homes."

GARDENS.

to attain a good height. Yews for the hedge can be bought cheaply, when they are 2 ft. 0 in. to 2 ft. 6 in. high, and in a very short time they can be cut square, and in a very few years they will have grown a sufficient height to form a good hedge. The flowers, being herbaceous and perennial, soon give the "old-world" aspect to the garden. The paths, beds and lawns, being designed on logical principles, have a reason for their being.

How sad it is to contemplate the number of fine old Gardens which were swept away by the hands of "Capability" Brown! R. P. Knight, in a didactic poem entitled "The Landscape" addressed to Sir Uvedale Price, describes the melancholy spectacle presented by some of the stately houses surrounded by the stiff and unreal natural landscape substituted by Brown for the carefully-designed and well-kept old Gardens.

" Oft when I've seen some lonely mansion stand
Fresh from the improver's desolating hand,
'Midst shaven lawns that far around it creep
In one eternal undulating sweep ;
And scatter'd clumps that nod at one another,
Each stiffly waving to its formal brother ;
Tired with the extensive scene, so dull and bare,
To heaven devoutly I've address'd my prayer."

We will now consider the practical formation of a Formal Garden. The natural gradient of the land will determine somewhat the lines of the Garden, and in a

general way the size of the house will determine the limits of the Garden. The drive will probably be on the north side of the house, on each side of which grass should be planted, with flowering trees, such as laburnums, lilacs, almonds, etc., ending with a turntable, the centre of which would be opposite the centre of the Porch or Front Entrance, and round which on three sides, forming a square, should be planted a yew hedge. It will be a matter for the decision of the owner, whether flower beds should be formed against the yew hedge. The central portion, contained within the turntable, can be grass, or a central circular flower bed can be made, or a sundial, on a stone base with one or two steps, could be erected. The Drive, outside the Turntable enclosure, can be continued on to the Tradesmen's Entrance.

On the south of the house will be the Terrace. A note of warning : Never be mean with the width of the Terrace. It is better for it to be rather too wide than too narrow. Nothing gives a worse appearance to a Garden than to have a narrow terrace. The path should never be less than 6 ft. 0 ins. to 8 ft. 0 ins., and in larger houses it can be 10 ft. 0 ins. to 12 ft. 0 ins. This Terrace can be laid with gravel or with flagstones. There should be a grass border on either side of the Terrace, and flower borders can be formed, immediately next the house, with box edging. This box edging can be 6 in. wide and allowed to grow 9 in. high. Do not believe the old legends of the

GARDENS.

lazy gardeners that box edging "harbours slugs." The lazy gardener does not like the trouble of cutting it! At each end of the Terrace can be a seat or a Summer House. On the south side of the Terrace, in front of the house, can be the Flower Garden. This Garden can be treated in innumerable ways, and diverse and intricate patterns for the beds, or "parterres"—as they are called—can be devised. The beds should have box edging and the paths be gravelled. A central feature can be a fountain, or a stone or lead vase on a stone base. Very beautiful vases, in either of these materials, can now be obtained at a very reasonable cost.

South of the Flower Garden—if space permits—can be the lawn for tennis, croquet, etc. This can also be surrounded by a yew hedge, with flower borders if desired. On either side or, as in Plate LIV, on one side, can be the Kitchen Garden and Orchard. A Kitchen Garden can have a slight gradient towards the south; and it improves an orchard if it has a sharper gradient.

Plate LIII shows the plan designed for the Garden for the house at Oxted. The entrance was north of the house, and in the middle of the Turntable was a circular grass plot, with a sundial in the centre. A terrace was formed south of the house, in front of which was the Flower Garden, the beds being designed in geometrical patterns and filled with herbaceous flowers. Two Kitchen Gardens were designed, one

south of the Flower Garden and one west of the house. The tennis lawn is shown to be also west of the Flower Garden. Yew hedges were designed to surround the Entrance, Turntable and the Flower Garden. Yews were planted on each side of the Porch and the Terrace steps. There was a gradual slope from the site of the house towards the south, and good views could be obtained from the Terrace and the rooms facing south and west.

Plate LIV. This is the plan of the Garden designed for the Manor House, Wormley, which has been carried out to some extent. The entrance is on the north, with the Turntable immediately opposite to and north of the Porch. It was suggested that standard roses or privets should be planted on either side of the entrance drive and round the Turntable, and that yew hedges, cut square, should surround the Gardens. On the north and east of the Entrance Garden there are banks of trees, protecting the house from the north and east winds. The Terrace is south of the house, and south of this, the formal Flower Garden and tennis lawn. It was also suggested that the orchards and Kitchen Garden should be south and west of the house. These were not carried out as shown, but a large Kitchen Garden, with high walls surrounding it, was formed at a little distance east of the house. Against these walls, peaches, nectarines, plums, pears and apples were planted.

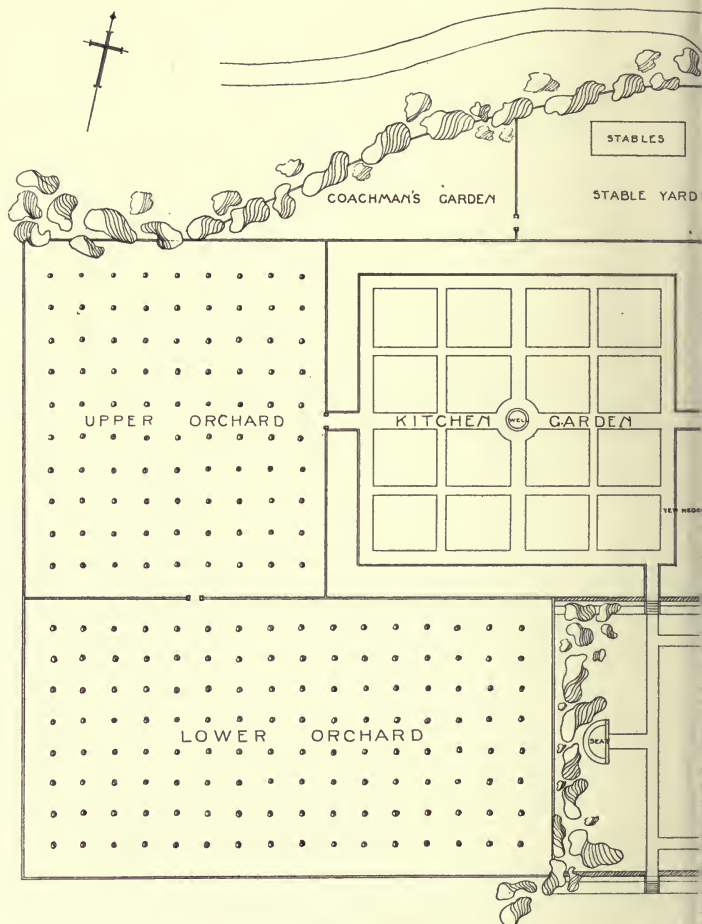
Plate LV. This shows the design for the Garden of Cranford House, Leamington. The main

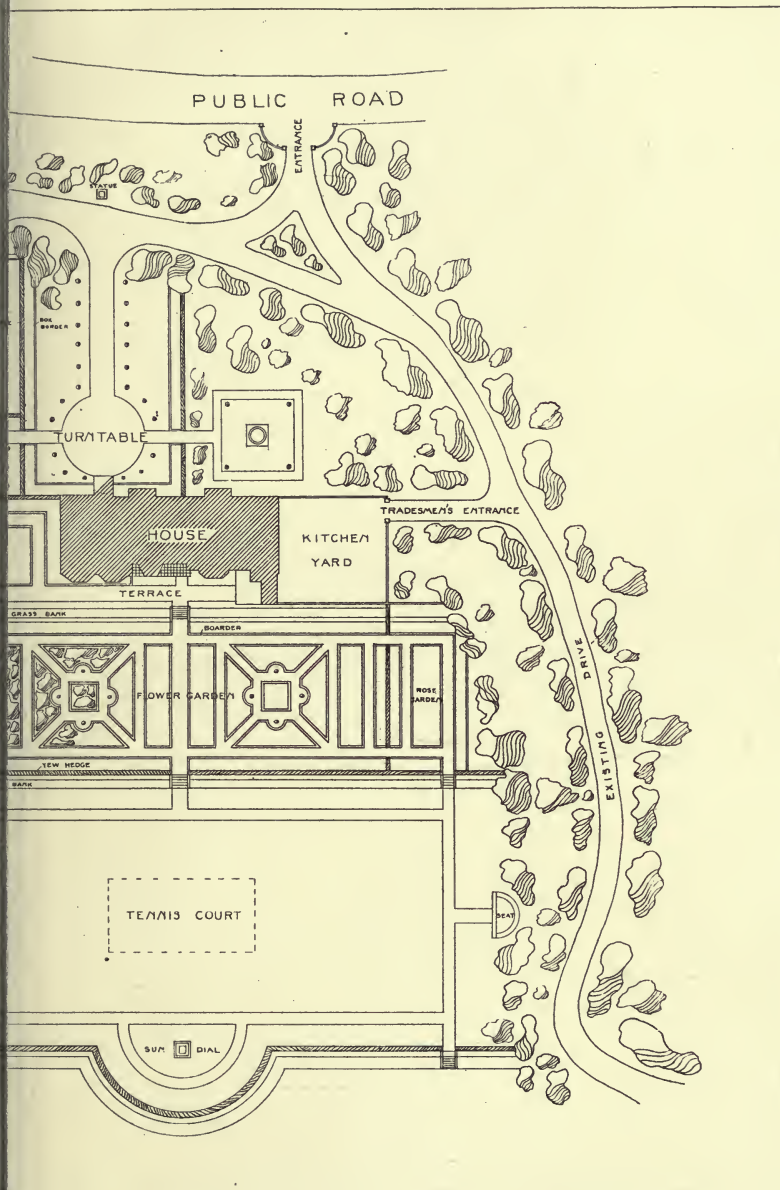


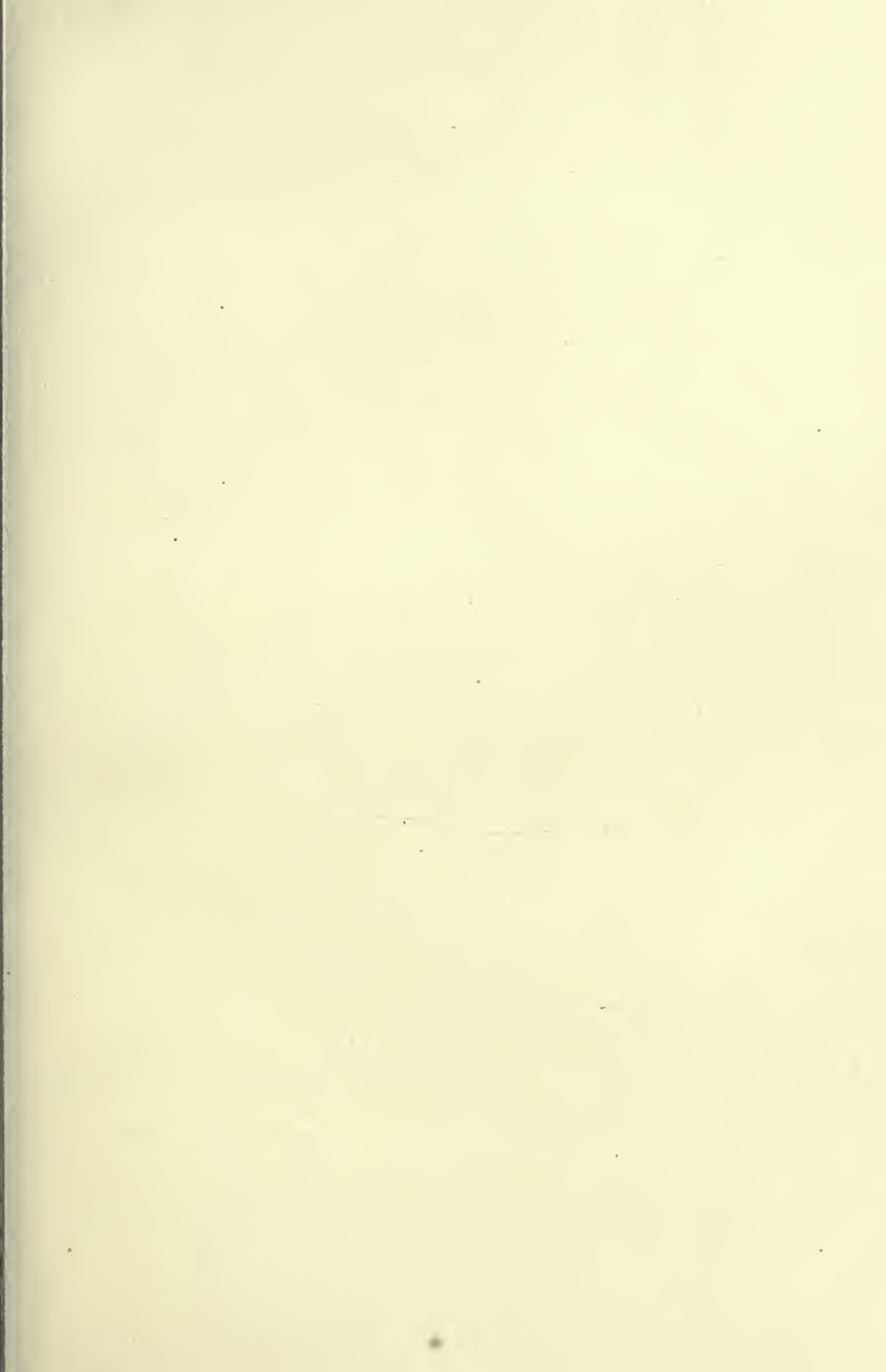
HOUSE AT WORMLEY

Garden Plan

SCALE OF 10 20 30 40 50 100 FEET







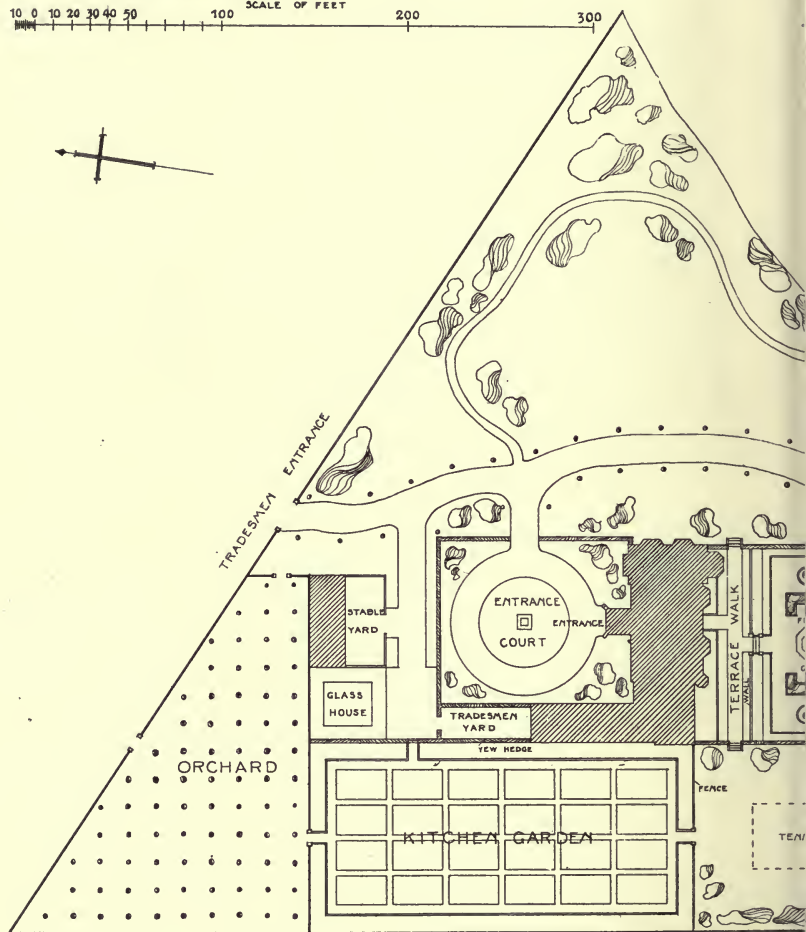
HOUSE AT LEAMINGTON

Garden Plan

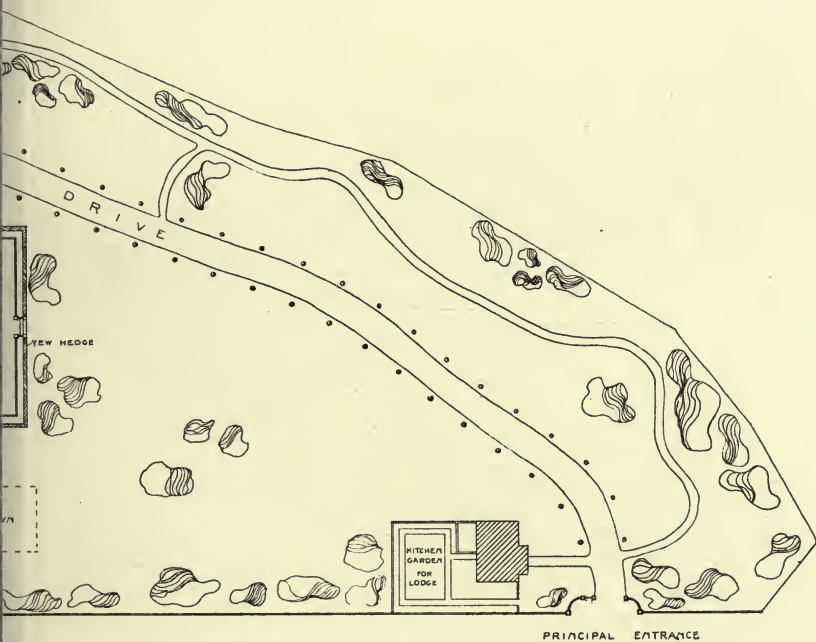
10 0 10 20 30 40 50 100 SCALE OF FEET

200

300



KEILWORTH



PAD

GARDENS.

road runs north and south, bordering the site on the west. There is also a small road on the north of the site. The house faces nearly south, with a slight leaning to the east. The principal entrance gates and Lodge were placed towards the south of the site, on the main road, and a winding carriage drive was taken from thence to the Turntable, north of the house. The house was placed as far north on the site as possible, as the site sloped from the north to the south, and at the southern boundary the land began immediately to rise again somewhat abruptly. It was suggested that the drive should have trees, such as laburnums, lilacs, and almonds planted on either side. The Terrace was south of the house, again south of which was the Flower Garden. The Kitchen Garden was planned west of the house.

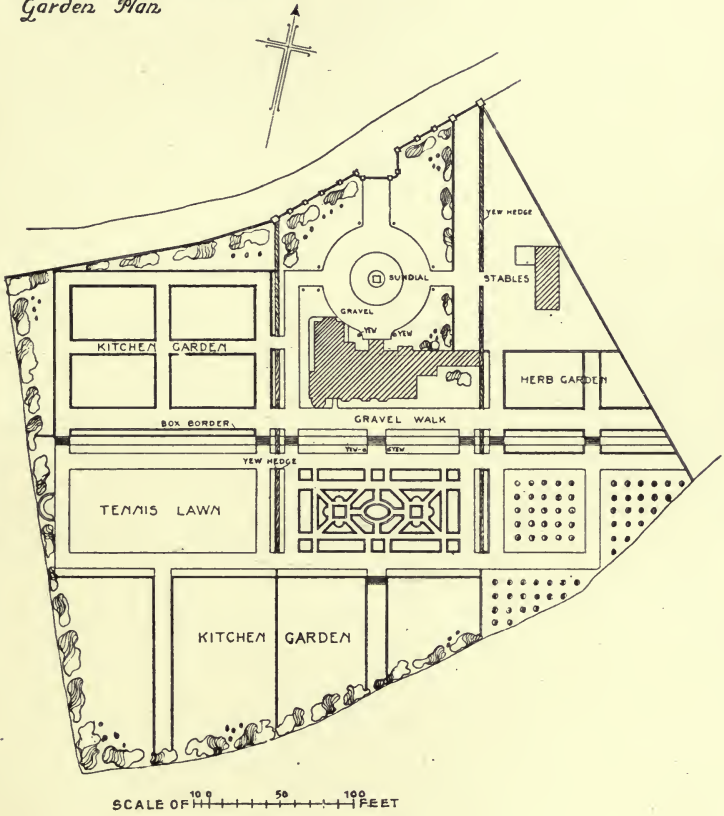
Plate LVI. This is a design for a Garden for a house that was proposed to be built near Hayward's Heath. Two roads run east and north-east of the site, and at the junction of the two roads the principal entrance, it was suggested, should be placed, with a winding carriage way partly through existing plantings, and partly with trees planted on either side of it, being taken up to the straight Entrance-Drive and Turntable immediately in front of entrance porch, on the north of the house. The Terrace and Flower Garden were shown to be south of the house and the tennis lawn west of the house. North of the tennis lawn, the glass house was suggested, with the

THE ESSENTIALS OF A COUNTRY HOUSE.

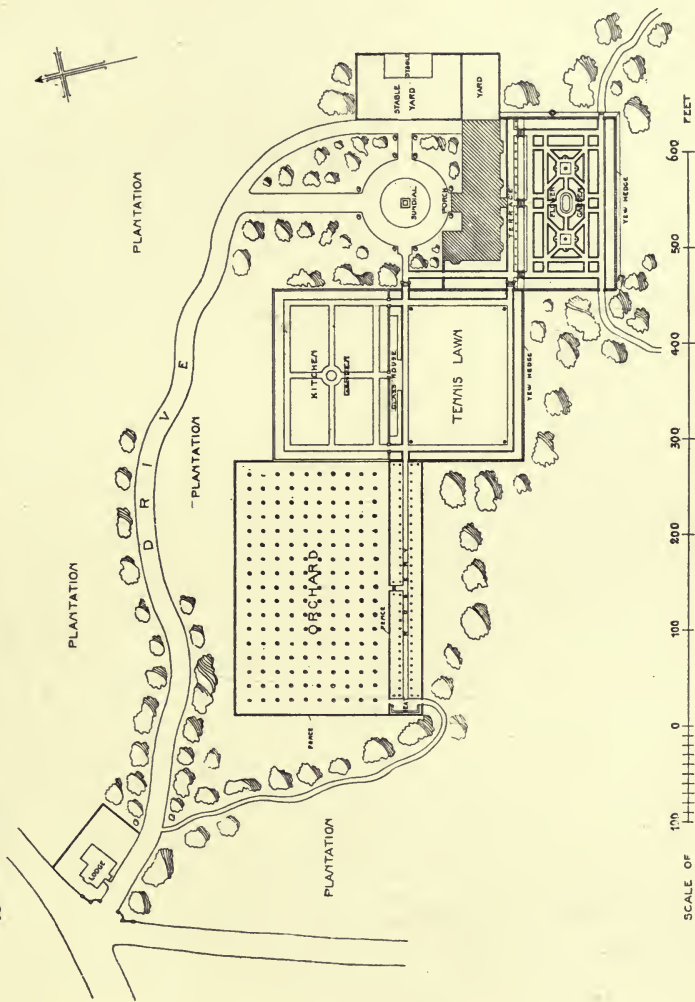
Kitchen Garden north of it. A rosery, it was suggested, should be formed west of the glass house, with a seat at the end. North of this rosery the Orchard was to have been formed.

HOUSE AT OXTED

Garden Plan



HOUSE AT AWBROOK HAYWARD'S HEATH *Garden Plan.*



CHAPTER XXIII.

SUMMER HOUSES, PERGOLAS, FOUNTAINS, &c.

"And over him, Art striving to compare
With Nature, did an arbour green dispread,
Fram'd of wanton ivy, flow'ring fair,
Through which the fragrant eglantine did spread
His prickling arms, entrail'd with roses red
Which dainty odours round about them threw ;
And all within with flow'rs was garnished,
That, when mild Zephyrus amongst them blew,
Did breathe out bounteous smells and painted colours shew."

Spenser, "Fairie Queene."

A GARDEN without a Summer House is like
"Hamlet" without the Prince of Denmark.

A Summer House, if properly treated, is a delightful accessory to a Garden, where one can sit in the shade, where the post-prandial cigar can be smoked, and whence the charms of the Garden can be viewed and enjoyed. So-called "rustic" Summer Houses are inartistic. They cannot get the yearly or biennial coat of paint through their, generally, being covered over with creepers, and the result is that they get rotten and fusty.

Plate LVII shows an example of a substantially-built Summer House, and houses of that description are more advocated.

Plate LVIII. This is an illustration of a Conservatory to the south of the Hall to Tower Dene, Northwood. The windows are sashes, and a feature was made of the "shell" over-door.

Pergolas are, as it were, outside corridors, or partially covered passages, and should only be erected as such. They should only be built to form the covered way from one spot to another. There are several types of Pergolas, lending themselves to various treatments. The cheapest form is to have 5 in. by 5 in. teak uprights, with 6 in. or 7 in. by 5 in. plates, and joists about 2 ft. 0 in. apart, projecting with moulded ends about 1 ft. 6 in. over the plates. Over these joists can be light battens, about 6 in. or 9 in. apart. Over the whole of the woodwork creepers can be trained, such as climbing roses, jessamine, honeysuckle, clematis, etc.

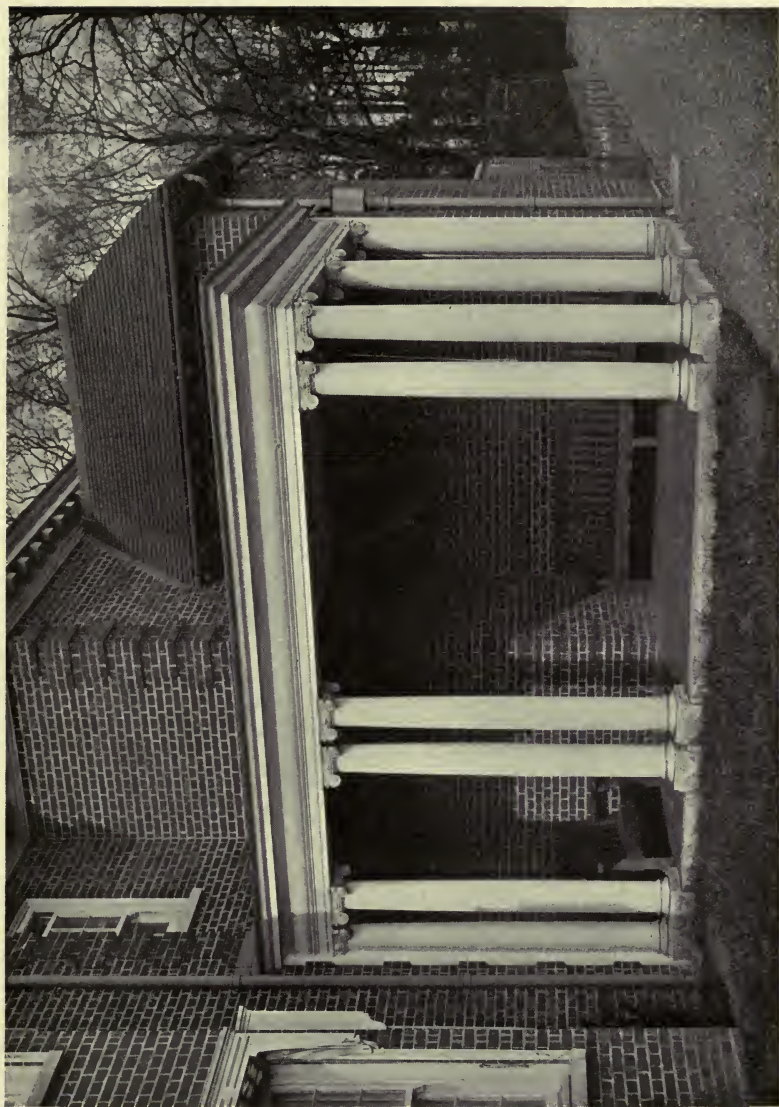
Another type is to have stone or brick piers, in lieu of the teak uprights, the rest of the work being as before described.

As to Fountains : In most cases only a stone curb, with a proper bottom for the basin, and a water jet will be required, and very effective they are. More elaborate ones can of course be fixed, but as only the best carving is advocated, they are likely to be costly.

Very excellent terra cotta pots, about 1 ft. 6 in. high, can now be obtained at very moderate prices.

Lead Vases come more expensive, but are well worth the money. Lead figures of good design are expensive.

Sundials are delightful features in Gardens, and the Bases, to take the dials, can be of very diverse treatment of design. The Bases are usually of stone. The dials must be "set" to suit the locality in which they are placed. The inscriptions on the old dials are very interesting—many humorous, many sad.



Summer House, Manor House, Wormley.



Conservatory, "Tower Dene," Northwood.

CHAPTER XXIV.

GATES AND FENCES.

“Through this wide opening gate
None come too early, none return too late.”

VERY good Gates, of excellent design, can now be purchased at very reasonable prices. See that the posts are of good scantlings, e.g., 8 in. by 8 in., that they are sunk into the ground a good depth, and are charred and tarred. To prevent the posts getting out of position they should be tied together and braced under the ground.

For small houses, a 10 ft. 0 in. Gate, with a 3 ft. 0 in. wicket Gate at the side, will be sufficient. For larger houses, brick or stone piers should be provided, and in important houses, wrought iron Gates should take the place of wooden Gates. The brick or stone piers should never be skimped in size. If wooden Gates are decided on, the piers can be lower and smaller in proportion. With iron Gates, the piers can be as much as 18 ft. 0 in. high and from 2 ft. 6 in. to 3 ft. 0 in. square. Very beautiful wrought iron Gates can now be obtained, and no other treatment is more imposing than an

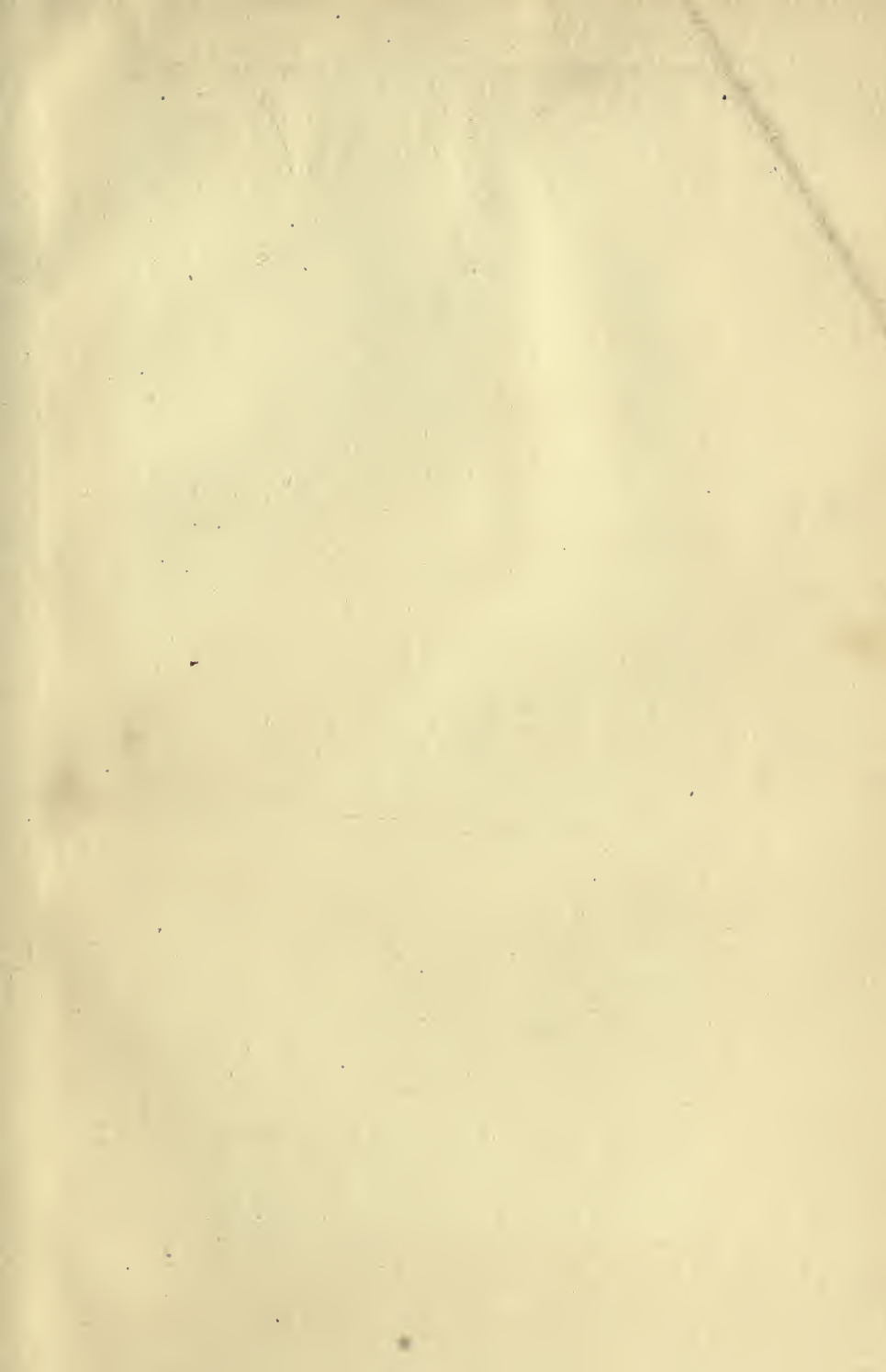
entrance of this description. The brick or stone piers can have a stone cornice, finial and base, and great care should be taken to see that they have good foundations and are solidly built.

Fences, if required to last, should be of oak or of Karri or Jarrah—imported woods from Australia. These woods do not require being painted and they last long.

For cheaper work, deal fences, treated with “Carbolineum” or “Solignum,” will prove lasting. But in even these small matters, professional advice should be obtained.

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